Kine WEEKLY

New Agreement with N.A.T.K.E. Planned

—See Page 3

GWTW

HELD OVER 228th WEEK

IN THE WEST END!

ND BUSINESS AT THE EMPIRE
OULD MAKE YOU THINK IT
AD NEVER BEEN SHOWN BEFORE!

New Heights FOR BETTE DAVIS

Of all her triumphs "Deception" stands highest because in the toughest days of 1947—toughest year in show-history—it came within pennies of the Bette Davis 4-weeks record at Warner Theatre, and nationwide now the only thing bigger than "Deception" is its reception!

WARNER BROS.

BETTE DAVIS · PAUL HENREID · CLAUDE RAINS IN DECEPTION

DIRECTED BY IRVING RAPPER · PRODUCED BY HENRY BLANKE · SCREEN PLAY BY JOHN COLLIER AND JOSEPH THAN · BASED ON A PLAY BY LOUIS VERNEUIL · MUSIC BY ERICH WOLFGANG KORNGOLD

20TH CENTURY-FOX'S
Greatest Musical
"I Wonder Who's
Kissing Her Now?"
Odeon, Leicester Square,
shortly

Kinematograph WEEKLY
LARGEST NET SALE: OVER 5,000 COPIES WEEKLY
No. 2,112. Thursday, October 23, 1947. Vol. 368.

Royal Opening
of
Parliament
See BRITISH
MOVIETONE NEWS

"No Plans to Restrict Remittances"

TREASURY STATEMENT TO THE "KINE."

LATE on Tuesday evening the Treasury contacted the KINE. o state definitely that it had been onfirmed at "a very high level" hat no plans are being made at resent to restrict the flow of film-dollars to the U.S. which are the egitimate earnings of U.S. companies in Britain, made from reissues and new films which escaped he Dalton duty.

Meanwhile, it became known that W. R. Fuller, general secretary of he C.E.A. is having talks with Treasury officials—including Glenvil Hall, Financial Secretary—before he leaves over the week-end for New York, accompanied by C.E.A. president B. T. Davis.

The Treasury spokesman said: "We could not take restrictive action on profits because of the U.S. Loan Agreement. Any such action would have to be done with special Parliamentary powers. It is most unlikely that high-level Treasury officials will take any further restrictive measures at east until they have spoken with Eric Johnston or his representatives."

The Treasury denies U.S. reports that Sir Wilfred Eady intends to alk about the film crisis when he goes to New York shortly.

NATIONAL AGREEMENT WILL BE REPLACED

N.A.T.K.E. to Start Negotiations with C.E.A. at End of Duty Crisis

BETTER WAGES FOR LOWER GRADES

A FURTHER agreement is to be negotiated between the C.E.A. and the N.A.T.K.E., the "Kine." understands. Tom O'Brien, general secretary of N.A.T.K.E., this week confirmed that a series of private talks is already taking place between himself and W. R. Fuller, general secretary of the C.E.A.

O'Brien said: "The talks are quite informal and have not yet reached the stage of active negotiation."

The KINE. understands that the C.E.A. has told the union that it will not start fresh negotiations for further labour deals until the present Dalton duty crisis has been cleared up.

N.A.T.K.E. branches in many parts of the country have been pressing for additions to the present national agreement, and the rank and file of the union men have been pressing for better wages and conditions for some of the lower grades. When the new negotiations begin, they will be directed towards the lower grades in kinema employment.

Meanwhile, W. R. Fuller has been instructing each branch to deal with the union pleas for fresh grades in the national agreement on a local level. Initially, Devon and Cornwall, the London and Home Counties and the Sussex branches wanted the whole problem referred to a national level.

But O'Brien's statement to the KINE. this week made it clear that the union executive wants to put more grades and wages down on paper as an accepted national minimum.

The Official History of the Film

A "KINE." SERIES

The "Kine." has pleasure in announcing that it has acquired the serial rights of "The History of the British Film," the first official history of kinematography in this country. Extracts from the work will appear in a special "Kine." series—starting next week.

"The History of the British Film" has been written by Rachael Low and Roger Manvell. It has been prepared under the auspices of the British Film Institute.

The finished work is to be published by George Allen and Unwin, through whom the "Kine." has acquired the right to serialise extracts.

The first official "History of the British Film." See next week's "Kine." for the opening instalment.

B. of T. TELLS JOHNSTON: "WE ACCEPT OFFER"

THE Board of Trade this week officially acknowledged the guarantee made by Eric Johnston that if the British Government drops its opposition to the no renters' quota clause in the Geneva World Trade Charter (and this is assumed to mean a no renters' quota clause in the new Films Act), the U.S. companies will go ahead with production in Britain on a level indicated by the 1947 schedules.

The British Government will now drop its opposition to the clause when the November session of the United Nations trade delegations opens in Havana.

The Board spokesman pointed out that the Johnston guarantee is only binding "if U.S. companies are importing a significant number of films to this country." The Dalton duty may prevent such an importation so that the production guarantee would not become operative until Britain has overcome the immediate national dollar emergency.

The King's Speech

The King's Speech to Parliament on Tuesday contained a reference to the new Quota Act. It was stated that new legislation would be introduced in this session of the House.

LABOUR CONTROL POWERS FOR THE TRADE'S THREE UNIONS: TO ACT AS OPERATIVE EXCHANGES

THE Ministry of Labour has this week decided to register the three trade unions—N.A.T.K.E., E.T.U. and A.C.T.—as operative labour exchanges. This will automatically safeguard the whole Industry from a loss of manpower as a direct result of the new Control of Engagement Order, unless the Minister acquires additional powers to direct personnel from the film Industry, the KINE. learns.

The internal exchange became operative at N.A.T.K.E. and E.T.U. this week. Late on Tuesday, A.C.T. was expecting confirmation of its official registration by the Ministry of Labour.

This means that when any union man or woman is either discharged or voluntarily leaves a job, he or she can be found other employment within the Industry through the union office.

The Government, by its decision, has placed widespread powers of labour control in the hands of the unions.

Tom O'Brien, general secretary of N.A.T.K.E., speaking to the KINE. this week, said: "The power which N.A.T.K.E. has been given will cover the whole entertainment Industry. The exchange of employment will be operated by our local branches and comes into force immediately.

"It means that certain members of the C.E.A. will have to remove their trade union bias if this scheme is going to work effectively. Some Victorian-minded exhibitors still try to prevent their staff becoming union members: but this will now have to be altered."

George Elvin, general secretary of A.C.T., told the KINE. this week that his union is confident of receiving the same powers as N.A.T.K.E. It means that studio technicians will be given jobs through their union instead of having to report to the local Ministry of Labour office every time they begin a new picture.

He pointed out that the new set-up will help out the Alliance group crisis "if the studios are not closed down for too long."

The unions, he emphasised, now have to submit returns to the Ministry of Labour. If these returns show a long list of unemployed persons, the Ministry may take action to draft film personnel to other work.

Command Show Film Choice

The Cinematograph Trade Benevolent Fund announces that the selected film for the second Royal Command Film Performance will be Sam Goldwyn's "The Bishop's Wife," starring Cary Grant, Loretta Young and David Niven.

The picture is directed by Henry Koster and distributed by RKO-Radio.

The second Royal Command Film Performance will take place at the Odeon, Leicester Square, on Tuesday, November 25, at 8.

KINEMATOGRAPH
WEEKLY

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11.58

A STATESMAN recently made play with the phrase that the clock was striking twelve. In this industry it would be true to say that the time at the moment is something like 11.58. There is a little, steadily diminishing breathing space before the decisive moment. But not much.

It is now abundantly clear that the money for current film remittances is being drained away rapidly. A Treasury reassurance to the KINE. late on Tuesday does not alter this fact.

Conversations of the utmost importance to the industry are being held between C.E.A. officials and the Treasury this week. When Walter Fuller and B. T. Davis fly to America they will take with them the information that in a matter of a few weeks there will be no money left with which to pay the current remittances—still running at the rate of about 14 million a year.

What will happen then?

If the Americans proceed with their embargo—and it is by no means certain that their policy will prove a wise one when seen in the perspective of history—they would then have no alternative but to pull out.

This could only mean empty and closed theatres, for the British studios cannot bridge the gap.

Of course, the Americans, realising that any Treasury decision to hold up remittances will be dictated only by the country's stringent economic plight, might decide not to go ahead with the embargo. It must be remembered that while they have served this industry well and consistently for many years, they have incurred some responsibility in the mutual determination to keep the show going.

It would be deplorable if, in the near future, the economic crisis decision should lead to closed kinemas. The goodwill that would be lost would take years to recover—assuming it ever could be recovered.

This applies not only to the Americans, but to the kinema owners. The Hollywood companies, as the chief providers of film entertainment, will surely remember this when the crisis reaches its peak in about six weeks' time.

Faced with this new development, the American visit by Messrs. Davis and Fuller takes on added importance. There is a hope—even if only a thin hope—that they will serve to bring the two sides together. Never was there a Transatlantic trip more fateful for the entire industry.

LONG

THE times are indeed out of joint. In Wardour Street the talk is of nothing but the crisis, and it is accepted everywhere that there is a most serious danger of current remittances being abruptly curtailed—thus threatening to stop the flow even of reissues.

This is, of course, the most serious threat that the industry as we know it has ever experienced, and its repercussions are dealt with in our leader column.

Unhappily, there are other disturbing symptoms.

All is very, very far from well in the studios.

Evidence continues to accumulate and point relentlessly to the fact that, most regrettably, modern conditions are not producing that pride of craftsmanship which just before the war and in its early days was inspiring production crews. In all too many cases that urge to pull out an extra bit of effort has gone astray. There is not the old team spirit that there used to be.

THE two chief items of talk, obviously, are the Davis-Fuller flight to the States, and the latest alarm and excursion to the effect that there very soon won't be any money left with which to transmit the current film earnings.

This last item will be no surprise to my readers, for I was the first of the specialised trade columnists to make this fact unmistakably clear.

Indeed, writing in the KINE. a fortnight ago, I said quite bluntly that it was obvious that remittances on current earnings could not be sustained very much longer.

THIS view is now in general circulation. Nothing particular has happened to bring the threat of a complete closure of remittances any nearer.

But, quite obviously, the Government cannot go on indefinitely condoning a situation in which the currency is leaking out just as fast as ever it was.

Sir Stafford Cripps, when he had his very blunt session with the exhibitors a few weeks ago, said quite candidly that steps to seal off this leak could be taken at any time that was convenient.

MY own view of this particular crisis development for what it is worth is this: there is no immediate danger of the remittances being cut off completely.

The Treasury is expecting a visit from Eric Johnston around November 9, and the remittances are certainly safe until after that date. Any suggestions that may be made during those meetings will then have to be considered on both sides of the Atlantic.

It is a foregone conclusion, I suggest, that Johnston will make proposals that will go at least part of the way to help this country in the financial mess it is in. By the time those proposals have been considered by the Treasury and responsible Cabinet Ministers, and by the time Johnston has returned to the States and lined up his own members, it will be pretty well into December. My guess is that the remittances will be quite safe until then.

And that is the zero hour.

BUT you can be quite sure of this: the Treasury will clamp down on those remittances just as soon as they feel that no further useful purpose can be served by negotiation, and it becomes a matter of food or films.

It will then be up to the Americans.

They will have either to withdraw from the market if they continue with their embargo, or give ground and get as much as they can for themselves.

IN this you may be sure that they will be expertly guided by Walter Fuller and B. T. Davis whose arrival date in New York is being kept one of those film trade secrets.

Fuller's idea in this is that he wants to talk to Johnston before he meets the hard-hitting—and to my mind shockingly inaccurate—American Press.

In this I quite agree with him. It will be good tactics to do his business first and his talking afterwards.

FULLER'S visit, as is well known, has been strongly criticised in a number of places, some of them very important in the film world.

Sir Alex King and Sir Sidney Clift, who have been in the States on one-man missions of their own, both advised against an official Davis-Fuller mission.

So, I understand, did Arthur Rank.

Sitting back and looking at it rationally, however, one must face up to the fact that if the visit serves to impress on the Americans the fact that at the present moment they are a long, long way away in their attitude on this crisis, then it will have served a most valuable purpose.

OTHER C.E.A. news of interest is the fact that a new national agreement is likely to be negotiated with N.A.T.K.E.

This is not an immediate issue. It would certainly be deferred until after the tax situation is ironed out. There is no sense in arguing about wages when there may be hundreds of kinemas closed.

However, Tom O'Brien and his band of pilgrims are quite determined to secure an upgrading in certain of the more lowly paid film orders, and I predict that after the tax crisis has died down, if ever it does die down, another N.A.T.K.E. wage agreement will be making the headlines.

ARTHUR DENT, who is a natural showman with what one might call the Herbert Wilcox touch, is shortly to have the pleasure of seeing his film, "Comin' Thru the Rye," at a special screening in the Houses of Parliament.

This picture, dealing with the life of Robert Burns, was recently given a Quota certificate by the Board of Trade owing to its exceptional merit, despite its failure to satisfy the cost clauses.

The script was written by an M.P., Gilbert McAllister, Labour Member for Rutherglen, who also does part of the commentary.

WRITING of Herbert Wilcox, it is fair to point out that Anna Neagle made a bright appearance in "Monday Night at Eight" early this week.

As usual, she did impeccably well.

I HEAR that A.C.T. is now behind on points in its battle with the Screenwriters' Association. This voracious union wants to absorb the script men and include them in its seriously expensive agreement with the B.F.P.A.

The writers have resisted stoutly, claiming that A.C.T. does not represent scenarists, and that those writers who are also members of the union—like Frank Launder, for example—are almost invariably in it for some other side of their film activities.

In other words, men who are both writers and directors, say, are members of A.C.T. as directors and not as writers.

THERE was an unholy row on the whole subject at the B.F.P.A. last week. What went on was private and the Association's executive will report to its main council.

I understand, however, that it is unlikely that the Association will favour recognising A.C.T. on this issue, in view of the fact that the union's claim to represent the writers is a thoroughly third-rate one.

DOWN in my bones I have a feeling that before long the whole trade will have to sit up and investigate the status of A.C.T. and the part which it is playing in this business.

It is no secret, and hardly anyone in a responsible position in production would deny it, that the union is being wagged by an extremist group which is taking a disproportionate part in its policy.

In this connection I commend you to the, unfortunately, anonymous remarks by a leading production man published in this week's KINE.

ONLY this week one of my correspondents is insisting that the A.C.T. agreement with the B.F.P.A. is riddled with restrictive practices and the result is to zoom the cast of production to a blatantly uneconomic level.

So serious are some of the repercussions of the general agreement that there is no harm in saying that the shorts producers and documentary men in general are dismayed at the possibility that the agreement may be made to apply to them.

At present, I think I am correct in saying, the obligation of

SHOTS

shorts people in the main agreement between the B.F.P.A. and the union is, at the moment, in dispute.

I TACKLED young Laurence Parker on this one day last week, but being a wise secretary, he carefully said as little as possible.

Parker, who became secretary of the Association of Specialised Film Producers on his demobilisation from the Army not so very long ago, is a Scot, a lawyer and a man who picks his words carefully.

He has not been around in the trade a great deal as yet, but I predict that he will make a name for himself when he gets in the main swim.

Already, I believe, his association has something like 50 members, ranging from the very large to the very small.

UP and around Wardour Street I hear more stories of staff being laid off. Renting companies have in many cases experienced something pretty near panic, and it is not pleasant to hear of people being fired in such peremptory fashion after 10 and 20 years' service.

I entirely agree with the pungent remarks of my colleague Ernest Fredman when he pointed to the contrast between Don Iddon's story of a spectacular Paramount party to put over a film at the Rainbow Room in New York recently, and the same company's behaviour here where they led the field and started the sackings.

THERE have been more secret comings and goings among the top Wardour Street executives in the last few days than at any time in recent months.

The reason: the selection of the film for the Command Performance.

The final choice, as you know, is Goldwyn's "The Bishop's Wife."

I HAD a session with Alfred Shipman a few nights ago, and as I expected, he was feeling pretty depressed after the attacks which were being directed at his companies by the unions.

He was able to tell me that fewer than 300 employees have actually been dismissed from his group of studios, and that a large percentage of them will be taken on during the reconstruction period.

The unions gave out a figure of nearly 1,000.

THERE is no doubt that Shipman and his colleagues face a most serious problem at Riverside, where such things as soundproofing left much to be desired. Undoubtedly, there was a most urgent need to put the studios in order, and however much one may regret the psychological factors involved in closing them at a time like this, one must face up to the fact that much reconversion needs to be done.

Estimates vary about the length of time Riverside will be dark. I hear guesses ranging from four or five weeks to more than two months.

Shipman, I judge, is optimistic. Meanwhile, he is going ahead with his future production plans.

GOOD news is so much absent these days that I recommend readers to take another look at the story on page three of to-day's issue.

The KINE. is again first in the field and can report the full facts behind the talks the trade unions had with the Ministry of Labour on the implications of the new Control of Engagement Order.

The arrangement which has now been made—making each union its own labour exchange—is indeed good news.

HUGH QUINNEL tells me he is very confident over the progress being made with Sound City's £1,000,000 reconstruction scheme.

He went on record on Tuesday as saying: "We'll have the whole job finished within 12 months."

Judging from a cursory glance of the grounds around Sound City, a colleague tells me, it looks as if his prophecy has every chance of coming off. The place is literally alive with building activity of every kind.

First sight that greets a visitor entering the main gates is the gaunt skeleton of the framework of new stages.

PRESSURE of press day work prevented me from getting along to the wedding of Tom O'Brien's son Terence, who is busy learning the film business up at Movietone.

His bride is Angela Dorothy Ogle, and quite a lot of political and film trade people turned up at Grosvenor House on Tuesday afternoon to wish the youngsters every happiness.

THE occasion has to go on record for one very breezy reason. It is the first time Tom has been seen looking so nervous.

Our Thomas, who has them rolling in the aisles when he makes a political speech in his Nottingham constituency, who is as tough an egg as any when it comes to committee table arguments, had a positively jittery air about him when it came to handling a domestic event of this sort.

However, this did not prevent him from getting into an earnest huddle with Walter Fuller, George Gibson and a few more cronies.

ARTISTS' agencies have put up pretty strong opposition to the B.F.P.A. plan to set up a central film casting bureau for part players and extras. That was to be expected.

The agencies have made neat percentage profits on the crowd players' earnings for many years, and it was to be expected that they would not give up their status without a fight.

But the fight didn't materialise. Most of the agencies have apparently reconciled themselves to the fact that the new move is to the good of the whole business and, given full trade union backing, there was little they could do about it.

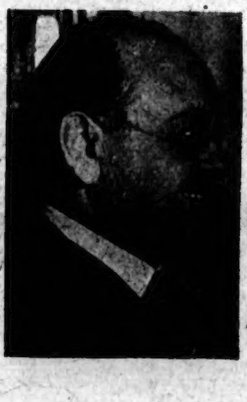
However, I believe more than one agency contacted the B.F.P.A. during the negotiation stages to lodge an official protest.

NOW the Film Casting Association is ready to open.

The crowd people have been given wage increases, in many cases as high as 100 per cent.: they have been provided with ideal club facilities in Poland Street: there jobs will virtually be found for them by the F.C.A. staff under Jerry Dereham: they will pay no percentages on their earnings: and they are safeguarded by a rule in the F.C.A. constitution that any staff man accepting favours will be instantly dismissed.

ALFRED SHIPMAN

B. T. DAVIS


ARTHUR DENT

TOM O'BRIEN

ANNA NEAGLE

CLOSE-UPS

by SCREENCOMBER

The New Wall Game

ANGUS McPARRITCH, who recently accepted the advice of his architect and decorated his hall in oatmeal and cream distemper, writes to ask what he shall do now. Mice from the surrounding district have climbed up the walls and devoured the oatmeal, and the theatre cat with its kittens in pursuit of the mice have licked off all the cream. He's afraid to let his pedigree dog in to drive away the cats in case it gets the distemper. He wants to know whether a Ministry of Food "flash" would clear away the animals as it does his patrons.

Calories for Critics

PROF. MONJA DANISHCHEWSKY, the celebrated balletomaniac and balconette, who recently investigated the possibilities of manufacturing caviar from cultured pearls, is greatly concerned lest film critics, now that there are fewer films to criticise, should be directed to useful employment. Learning that Scots have petitioned the Ministry of Food to provide priority pancreas for Burns Nicht haggis, he is seeking to secure a supply of pearl barley, which, through the agency of bagpipes, he is proposing to puff up—into a colourable imitation of caviar. Critics are attending bagpipe classes and learning the trade, being allowed one globule in every twenty for sustenance.

Agents of Agony

WHEN it was pointed out that there might shortly be no Press shows and that the demand for caviar would drop, he replied, "Nonsense; there is always caviar for the tovarisch general." At the factory, the conversion by Press critics of pearl barley into caviar globules is accompanied by such unearthly squeals that all the neighbours dialled 999 at once. Prof. Danishchewsky is now scheduled as a danger to Anglo-Soviet relations.

News Snippets

THE back of a cab was considerably flattered when it was approached at a recent first night and asked by an autograph hunter. "Would you sign here, Miss Socklavaritch." "I, too, am very flattered," said Sonia Socklavaritch, The Bernhardt of the Bronx, when told of the incident, "because they say it was a hansom cab."

A Tireless Remark

A cute reminder of the end of basic petrol is being sent to film executives by Winkleheim Pictures and takes the form of a bicycle puncture outfit, with the lying slogan: "You'll never tyre of Winkleheim Pictures." "'Book Winkleheim and get punctured in the Box-Office,' would'a bin a truer slogan," stated Wart frankly.

THE "KINE." COMPANY OF SHOWMEN CHAMPIONSHIP AWARD

Independent Managers Win First Two Places

THE WINNER

GEOFFREY RAY, *formerly of the Regent, Bradford, now general manager of Derby Cinemas (in the Emery Group).*

Second

A. B. PRESTON-SWAN *Elephant, Shawlands, Glasgow (Sir Alex King Circuit).*

Third

F. W. MINDE, *Odeon, Eltham Hill.*

THE story of this year's KINE. Showmanship Competition is one that can be summed up in one sentence. It is a triumph for independent managers.

Generally speaking, the independents are at a disadvantage in competing in a showmanship competition, for they lack the backing of a head office, and they have to work on their own without the benefit of a central exploitation organisation.

This is both a drawback and a strong point—a drawback because it means that they lack facilities; an advantage because it means that a man has to go out on his own and push his own wares in his own way.

For more than a fortnight now I have been going through the files and examining the elaborate indexes which we keep in this office, and have been consulting with my predecessor in the quest for the champion showman. Hundreds of entries have been turned up and examined all over again.

Here is the result:

The title of Champion Showman for the period July, 1946-47, has been won by—

Geoffrey Ray, formerly of the Regent, Bradford, now general manager of Derby Cinemas, Ltd. (in the Emery group), who will receive the Company of Showmen's bronze shield.

In the period under review Ray achieved the extraordinary figure of 26 mentions in the KINE. showmanship pages, the only feature of its type in film trade journalism.

This meant an average mention a fortnight throughout the year.

Benefited the Box-Office

It is most important to realise that most of his work was carried out at the Regent, Bradford, a 1,000-seater suburban house playing second-run films. All this time he was up against the formidable opposition from three major first-run houses in the centre of the city. His ideas were not always brilliant, but they certainly were always workmanlike. Frequently he showed touches of real originality, and there is no doubt but that his work benefited the box-office.

His resources, of course, were limited. He could not lay on elaborate star personal appearances; he could not buy the town in order to obtain some front-page stunt. His case was typical of the rank and file of independent managers throughout the country, and he unquestionably made full use of the limited resources at his disposal.

Remember—and this is very important—that the KINE. award goes to the man with the best consistent standard of showmanship. It does not go to the man who produces the best individual stunt. There is an important difference. It is the difference between consistency and erratic brilliance.

It is consistency that has won Mr. Ray his title.

The award goes to him at a time when he has been demobilised from the R.A.F. for only little more than a year. He rejoined the Emery circuit in 1946, having been a trainee under the Emery training scheme sponsored by Denis Walls before the war.

He was a runner-up in the 1939 KINE. showmanship shield.

Now we come to the second prize, and here again an independent has edged a circuit man out of position. The second title goes to—

A. B. Preston-Swan, of the Elephant, Shawlands, Glasgow, a house operated by Sir Alex. King. Preston-Swan achieved 14 mentions in the KINE. during the year.

His work has been noticeable for variation in his line of approach and for originality of treatment of his ideas. In addition, he has shown an admirable consistency.

Third place goes to a circuit man—

F. W. Minde, of the Odeon, Eltham Hill. Mr. Minde has an instinct for picking the right pictures for his major efforts.

A Real Live Wire

Additionally he also has a flair for seizing upon topical affairs to gain publicity for his theatre. He is the natural type of showman with a quick sense for a headline and a gift of adapting world events round him into material for his exploitation schemes.

His work has shown a uniformity of good taste in keeping with the atmosphere of his kinema and the standard of his audience.

Preston-Swan and Minde will each receive a replica of the championship shield.

Eight men have qualified for honourable mention. Here they are:—

A. J. Brown, Empire, Cardiff.
R. N. Dwyer, Odeon, Liverpool.
J. C. Glasgow, Rink, Finsbury Park.
B. H. Goodman, Savoy, Grimsby.
E. P. Hills, Princess, Peterborough.
H. Kerr, Odeon, Balham.
J. E. Lake, Savoy, Luton.
E. V. Walls, Clifton, Birmingham.

In general it may be said that there has been a marked increase in the overall mass of material submitted for publication, and a corresponding increase in the membership of the Company of Showmen.

Indeed, pressure on this end of the KINE. editorial department has grown to such an extent that I now have two assistants working on my mailbag acknowledging all entries as they are received; filing all material and keeping an elaborate card index system in which the name of every manager who has ever tried to get into the pages of the KINE. appears.

I am giving away no secret in saying a Monday morning post sometimes contains as many as 50 or 60 entries, and in all modesty it may be said that the KINE. showmanship pages are now an invaluable guide to managerial enthusiasm. They enable circuit chiefs at head office to see at a glance what man is putting that little bit extra into his work.

They enable the renter in Wardour Street to judge the enthusiasm with which his wares are being sold to the public.

But it is fair for me to add that while the general standard of the entries shows an overall improvement, we do not find the outstanding individual quality this year that we found last—when men like Frank Bradley, of G.B., were skating home in the competition.

Consistency Counts

A number of members have shown real individuality and real originality, but have not been sufficiently consistent to get themselves among the leaders.

There are also a number who have sent in quite brilliant work, but have failed to apply for membership of the Company of Showmen, thus putting themselves outside the competition.

In conclusion, I must give a special word to the circuits.

Exploitation as such seems to be encouraged more definitely on the G.B. and Odeon circuits than it is on Associated British. Nevertheless, the Associated British men did very well in the competition.

In all, 1,132 entries received what one might call top-ranking mentions in the showmanship pages of the paper during the 12 months concerned. This is how they are split up:—

Odeon	340
G.B.	301
Associated British	253
Independent	238

The standard of the G.B. entries, in the main, was particularly high, and it is quite possible that were there a separate award for champion showmanship by a circuit, then the G.B. lads might very well have won it.

Nevertheless, they did not, to my mind, produce one or two men this year who were as outstanding as Bradley was last year, and this is no doubt the cause of why the circuit does not get one of the three main awards.

The Showman

B.F.I. GIVES THE RENTERS A FILM SOCIETY FORMULA

Result of Joint Talks at Week-End

EXHIBITORS, renters and the B.F.I. met over the week-end to sort out the three-way controversy on the future of Britain's film societies. Exhibitors have complained that the societies are robbing them of legitimate business, renters have condemned them as the breeding-grounds of the anti-film critics, and the B.F.I. stood its ground and made a public condemnation of the renter attitude.

The week-end talks, the **KINE.** understands, made good progress. Oliver Bell, director of the Institute, will make the next move by submitting to the K.R.S. a detailed statement of B.F.I. policy.

This statement is expected to make these points:—

The B.F.I. does not support the "mushroom" film society which may try to book feature films and show them at a profit, opening the performance to "guest" ticket holders.

The Institute, which controls the English and Welsh film society federations, will only book films through renters on behalf of these societies. These registered societies have to pass a severe screening by H. M. Customs authorities before they join the federations.

The B.F.I. does not in general approve of a society which offers "guest" tickets at the door, which makes public advertisements of its performances, and which does not make a rule that members must pay subscriptions on an annual basis instead of a week-by-week rate.

Both Frank Hill, K.R.S. secretary, and W. R. Fuller, secretary to the C.E.A., are to report the week-end talks back to their respective councils. It is expected that the B.F.I. formula will form a sound basis for a final settlement.

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SIR HENRY HOPES TO MEET M.P.A.

Sir Henry French, director-general of the B.F.P.A., will meet Eric Johnston and other representatives of the M.P.A. of America during his trip to Mexico City as a member of the U.N.E.S.C.O. delegation from Britain. The **KINE.** understands that Sir Henry will not have time to meet the M.P.A. men on the outward journey, *via* New York, but that he hopes to be able to meet the U.S. executives on his return trip. He will, as far as possible, be briefed with duty-crisis events during his four-week U.N.E.S.C.O. session. It was officially denied this week that Sir Henry will hold emergency crisis talks with the M.P.A. on his outward journey.

Cavalcanti, F.R.S.A.

A. de A. Cavalcanti, the film director, has been elected a Fellow of the Royal Society of Arts.

F.I.E.C. Calls on Government for Action on Alliance Close Down

B.F.P.A. REFUSES DISCUSSIONS UNTIL UNIONS HAVE SUBMITTED PROPOSALS

RIVERSIDE studio has now closed down. Southall studio closes on Friday. Twickenham will shut in three weeks' time. A deputation of Film Industry Employees' Council members was going to Parliament and the Board of Trade on Wednesday afternoon of this week to make their objections to the close-down of this twelve-films-a-year plant to the House of Commons and to Sir Stafford Cripps, Minister of Economic Affairs.

A B.F.P.A. spokesman said on Tuesday evening that despite the F.I.E.C. demand that some action be taken by Friday, the Association has refused to discuss what was said at Monday's meeting until the unions have put their proposals in writing.

It was subsequently stated by the A.C.T. that an emergency meeting of the F.I.E.C. has been fixed for Friday to decide what next action is to be taken.

That is the latest position to develop since the **KINE.** last week reported the action of the Alliance group in giving its technicians notice of dismissal on the completion of current productions. The studios are officially closing for about eight weeks for general repairs.

Full Dress Debate

But early this week thirteen technicians and craftsmen, representing some 25,000 people in British studios, made the Alliance problem the leading topic for a full-dress debate with Arthur Rank and other prominent members of the B.F.P.A. on the whole subject of speeding British production output.

The union men claim that over 800 men are affected by the close-down. Alfred Shipman, managing director of the group, assured the **KINE.** this week that 275 men only are affected, and that "many of these will be re-engaged during the reconstruction period."

Meetings are being held in all the studios this week to put to the men the result of the meeting with the producers.

The four union spokesmen to put the case to Rank were B. Russell, of Denham; P. J. Kirby and J. Wilson, of Riverside, and Joseph Cole, of Pinewood.

Stagger System Demanded

They argued that if the Alliance group's only policy was that of reconstruction, then this work should be carried out on a stagger system so that only one studio would close down at a time.

They demanded a full inquiry into British film production, pointing out that, in their view, it was not as fully occupied as it should be. They asked for the agreed Joint Production Committee to be put into action immediately and, further, that a Joint Production Committee should be set up in every studio in addition to the advisory committee on a national level.

The Birmingham and Midland C.T.B.F. is to receive £10 10s. out of £1,436 10s. received for the Sunday opening contribution at Walsall.

RENTERS SIGN 40-HOUR, FIVE-DAY WEEK AGREEMENT

THE K.R.S. has agreed to put into operation as from October 27 the terms and conditions which have been agreed so far with N.A.T.K.E. These conditions will form the basis of the national agreement, which cannot be completed until the renters and the union agree on the wage schedule.

The wages policy has created a major hold-up in negotiations.

The preliminary agreement provides for a 40-hour week spread over five days. Starting and finishing times have been agreed to comply with the L.P.T.B. requests for staggered working hours.

The preliminary agreement also provides for overtime payments, holidays with pay and sickness and accident benefits.

The negotiation committees were meeting again on Wednesday of this week to try to find common ground on which to discuss the wage pact.

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EIRE TAX RISES TO 6/- ON 3/- SEATS

Steep increases in the Eire entertainment tax, which starts at 3d. on 4d. seats rising to 6s. on 3s. seats, announced in the Supplementary Budget have caused consternation among Eire exhibitors.

Increases will operate as from January. The new scale is as follows:—

Admission Price s. d.	Tax s. d.	Admission Price s. d.	Tax s. d.
4	3	1 1	1 8
5	4	1 4	2 0
6	5½	1 6	2 6
6½	8	1 9	3 0
8	10	2 0	4 6
10	1 3	3 0	6 0

The Finance Minister also revealed in answer to questions in the Dail that Eire had spent 1,200,000 dollars on films during the period January-June, 1947.

The Theatre and Cinema Association of Ireland is meeting to consider the position. It may possibly consider reduction in net revenue in order to lower prices and also may recommend the reintroduction of the matinée prices policy abandoned last August.

B.F.P.A's. NEW DEAL FOR EXTRAS

Two Guineas a Day Minimum

AS from next Monday, producers in British studios who are members of the B.F.P.A. will have to pay all crowd artistes 2 guineas a day minimum instead of the present rate of 27s. There will be about 50 per cent. rise for night work, double rates for Sunday and recognised holidays—and every producer who uses the new Film Casting Association in Poland Street will have to pay in towards its expenses at the rate of 7½ per cent. of crowd artiste payments.

This percentage is in addition to the artistes' fees; no artiste in future will be required to pay any percentage on earnings for his or her job.

The new deal automatically stamps out the crowd artiste agencies, providing non-B.F.P.A. members, as is expected, come into the scheme.

All specialised crowd artiste grades have been increased proportionately. In other words, a producer who on his last film paid £1,500 a day for certain crowd work will now pay nearly £3,000 a day for similar work—and nearly £4,500 for night work. In addition, he will pay 7½ per cent. of the totals to the F.C.A. towards its operational costs.

One of the first units to make use of the new set-up will be Cineguild, the **KINE.** understands. The company needs 1,000 people for night location on "Oliver Twist."

Sir Henry French, director-general of the B.F.P.A., showed the Press over the new premises on Tuesday. He was accompanied by G. Dereham, the general manager, Weston Drury, chairman of the Joint Advisory Committee, and the two other members with him on the F.C.A. board of directors: Leslie Baker and H. G. Boxall.

Registration of names is now being completed. The F.C.A. will give preferential treatment to union members. The 'phone numbers are: Women, Gerrard 7451; men, 7453. Address is 21-22, Poland Street.

"Optimistic," Says Sir Alex. Korda

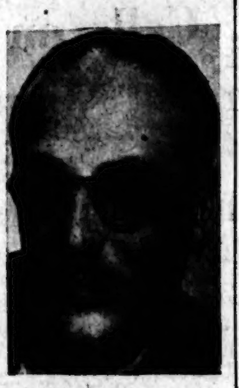
"I understand that some smaller studios have closed, and that certain people have fears for the future," said Sir Alex. Korda, at a luncheon on Tuesday. "I have no such feeling of pessimism—nor have the people I work with."

He then gave an outline of future plans. The lunch was given to mark the opening of his studio restaurant.

The Town Clerk of Douglas, I.O.M., has been authorised to extend an invitation to the C.E.A. to hold their Annual Conference in Douglas in 1948.

"British Producers Do Not Want Closed Shop," Says Balcon

USE OF DOLLAR EARNINGS TO BUY THE BEST U.S. FILMS URGED



MICHAEL BALCON

INSTEAD of allowing American films to be distributed over here and then "freezing" their earnings, the dollar earnings of British films in America should be added to the dollars available in this country—that is, the equivalent of £4,500,000—and then the whole could be used for the purchase of the best American films. This view was expressed by Michael Balcon, head of Ealing Studios, in an address which he gave at a Manchester Luncheon Club last week.

Mr. Balcon said it was absolutely untrue that British producers wanted to exploit the present situation for their own ends. They did not want the closed shop, nor had they any desire to live in artistic isolation, but, while they were anxious that the best American films should be admitted, they were against the needless expenditure of dollars on films from abroad, many of which were entirely unsuitable.

Concerning America's attitude in putting an embargo on the export of films to Britain, Mr. Balcon said that the Government here was willing to talk to them if someone could make a proposition whereby American films could be imported without this country having to provide an enormous amount of dollars.

Revenue from Britain.

Expressing the opinion that a settlement would be arrived at, Mr. Balcon pointed out that it was essential from the American point of view that 85 per cent. of its overseas film revenue came from this country.

The curious thing was that the British public was not disturbed by the American embargo. That was something the Americans should take to heart. They should use this time to see what was really wrong with a large proportion of their pictures from the British point of view. Personally, he thought their film producers were out of touch with world conditions. The abundance shown in American films was no longer an escape to a war-scarred world, it was an irritation.

Playing Time

All the British producers demanded was that a proper proportion of playing time should be reserved for their productions. He did not believe that the double-feature programme was necessary. Something new the whole time was not the overriding consideration. A good film could run for longer than a week.

Fuller use could be made of documentary film producers, who could be encouraged to make a type of picture more acceptable to the box-office.

Even if a few kinemas had to close, it should not be beyond the rest of the Industry to work out a scheme to provide for their "less fortunate brethren."

Dispatch and repair departments of the Manchester branch of Paramount have been transferred to the branch office in Dickinson Street.

NEW TAX MOVES IN UNITED STATES

Sir W. Eady Expected

BARNEY BALABAN, head of Paramount, is taking a leading part in American discussions on the film Trade situation (cables the KINE.'s New York correspondent).

He told me this week that the talks will probably take place on an official basis with the arrival of Sir Wilfrid Eady in Washington.

Meanwhile, the heads of the leading companies are convening almost daily in New York pending the arrival of Davis and Fuller from England this week.

Donald Nelson, who represents independent producers, has held a long week-end meeting with Eric Johnston, when the two men hoped to arrive at a joint Industry proposal as an alternative to the duty.

At present the independents disagree with the major companies. They are strongly against the freezing of the funds in England, an alternative which appears to be gaining favour with the leading firms.

MINISTRY'S £17,000 FILM SHELVED

A MINISTRY of Information film on which £17,000 was spent was "abandoned," it is stated in a report of the Committee of Public Accounts.

The Committee was told it was a film which had "never come to fruition." It had never received a title. Its working title was "The New Teacher." It was an attempt to represent new teaching methods and trends in schools.

When the Ministry of Education finally saw the film they took the view, "somewhat violently," that its general effect would be not to attract, but to deter entrants to the teaching profession.

The film was put on the shelf.

Smoke, But No Fire

Smoke coming from a boiler at the rear of the building filled the Tivoli, Tiverton (Devon) during an evening performance on Friday (last week). So strong was the smell of burning that the audience suspected that the kinema was on fire. A panic was prevented, however, by the prompt action of a commissionaire in calming the people. Within half an hour the haze had disappeared.

Australia's Plans to Use U.S. Frozen Earnings

UNDER the terms of the agreement ratified by the Australian Treasury and the Motion Picture Association the Americans will leave 30 per cent. of their earnings in Australia. It is estimated that the amount involved will be about £650,000 yearly.

It was originally decided that the blocked amount may be expended in Australia on local production, real estate relating to the film business, loans to theatre corporations, etc.

Exhibition circles over here suggest that dollars be invested in a joint exhibitor-distributor council to undertake film research and rehabilitate the local film trade.

Another proposition, regarded as super-optimistic, is that U.S. firms pool their funds to produce a few films for the world market, although N. Pery, of Columbia, is examining the production position.

Ken Hall, of Cinesound, however, declares that American capital and American initiative will provide a vital stimulant at a time when the Industry is sagging because British legislation has destroyed a valuable market.

It has been suggested in New Zealand that the film hire tax be raised from 25 to 40 per cent. and that remittances to the U.S. be limited to £300,000.

E.T. Disappointment

There was no entertainment tax relief in the Australian Federal Budget. Amount of the tax for 1946-47 was well over £5,100,000. It is declared that the tax is causing decreased attendances and is particularly hitting the workers.

One effective weapon to bring public notice to the exorbitant tax is being tried in the U.S., and could be tried here, a placard at the box-office reading: "Price 6s. 6d., 4s. 11d. for your seat—AND YOU PAY 1s. 7d. TAX."

B.F.I. IN SPLIT WITH VISUAL AID COUNCIL

Privy Council May Be Asked to Arbitrate

THERE has been a split between the British Film Institute and the National Council for Visual Aids in Education, and unless a settlement is reached at the protracted series of talks now taking place, the whole matter of who is to supervise film appreciation in the future will be sent to the Privy Council for arbitration.

The KINE. understands that the B.F.I. has now sent its detailed memorandum on its future expansion programme to the Privy Council, which will wind up its monetary grants to the Institute next year, handing over control to the Treasury. But the B.F.I. document has not set out plans for educational work.

It became clear this week that there is a wide difference of opinion between the National Council and the Institute. The Council, it is believed, claims not only the right to be the national body for visual education, but also wants to take over the film appreciation work, carried on for years past by the B.F.I.

There was another meeting over the week-end between the two bodies, but little was achieved to solve the problem.

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COLONIAL FILM PARLEY SET FOR JANUARY 16

The Colonial Office is collaborating with the British Film Institute to stage a full-dress conference on the subject of films in the Colonies, set to be held on January 16 in the Royal Empire Society Hall. John Grierson, director of visual aids for the United Nations Organisation, will be among the speakers.

The whole scheme, the KINE. understands, is to co-ordinate educational and cultural film work, both in the Colonies and the home country. In particular, the conference will have on its agenda the problem of organising a worthwhile system of audience research.

Don't Want Xmas Opening

Birkenhead exhibitors did not apply for licences to open on Christmas Day at the local licensing sessions last week. They applied for Good Friday kinema music and dancing licences to be from 4.30 to 10 p.m., instead of from 5 p.m., to allow time for the playing of gramophone records before the start of the actual performance.

It is understood that Liverpool exhibitors will not apply for Christmas Day licences at the annual licensing sessions, to be held on Friday (October 24).

Ald. F. A. Webber, O.B.E., J.P., who was for a number of years secretary of the Bristol C.E.A. branch, and who died in February last, left estate to the gross value of £15,042.

SUSSEX

LOCAL N.A.T.K.E. OFFICIALS' PLEA FOR NEW GRADES

Over to You Mr. Fuller—"Union Disputes" Should be Dealt With on National Level?

SUSSEX C.E.A. men have turned in a complete circle and are back where they started, 12 months after the start of discussions with the local N.A.T.K.E. officials, who want new grades put into the national agreement. Meeting last week, members listened for over an hour to secretary Arthur Daniels as he analysed step by step the delicate situation which has now arisen between kinema men and the area union leaders.

PETROL ALLOWANCE

"Waste of time my entering a protest" . . . . W. R. FULLER

General secretary W. R. Fuller sent back to the branch the application that union new grades pleas should be dealt with at a national level. Fuller also rejected one member's criticism on a N.A.T.K.E. recruiting circular and told the branch that "it is a waste of my time" to take up their crusade for retaining the national basic petrol ration. But before the meeting ended, four complex union disputes—involving union threats of calling for police action—were sent to Fuller to sort out.

During the proceeding, cuttings of the Kine. were used in the debate; and letters from the union secretary, Mr. Mounter, quoted Kine. reports in support of his argument.

The first shock came when the Secretary read the W. R. Fuller reply to the branch's recommendation that he take some action to press for a continuation of the basic petrol allowance, because of the serious implications of the cut to country kinemas.

Fuller wrote: "It is a waste of time my entering a protest . . . it is one of the things the public has to put up with."

Thompson's Circular

Later, Arthur Daniels read another letter from W. R. Fuller, replying to a complaint originally made by E. Thompson (Rothbury, Portslade) that the union had no right to send a type of recruiting circular which had indicated its intention of providing employees with even better conditions than those already set out in the national agreement.

Fuller indicated that a trade union had the right to send out recruiting circulars to non-members, and that the matter should not be taken too seriously.

Mounter's Protests

The meeting then went into private session to discuss union disputes concerning the Pavilion and Rothbury, Portslade, and the Odeon, Kemp Town, and the New Kinema, Southwick.

The union organiser, Mr. Mounter, the Kine. understands, made serious allegations concerning staffing at the Pavilion, which included a threat to contact local authority. The Rothbury dispute concerned salaries. The other two items were grading matters.

The branch decided to send the briefs of all four to W. R. Fuller.

New Staff Grades?

Then Arthur Daniels gave members the greatest shock. Fuller, he said, had returned the whole question of new grades in the national agreement to the branch.

Fuller had written a detailed letter which, briefly, said this:—

It is the function of the branch to discuss wages with N.A.T.K.E. for grades which are not in the national agreement. The Sussex men should open negotiations, sending the results of their deliberations to head office for the General Secretary to give his final approval. It is quite out of order for the branch to claim it as a national matter. Fuller concluded by stating that he had had a letter from Tom O'Brien, general secretary of N.A.T.K.E., on the matter and pointed out that the union was able to take the matter for Ministry of Labour arbitration if it was not settled locally.

Letter to Fuller

Daniels then told members that he had written a second letter to Walter Fuller and the General Secretary had then pointed out that area action was being taken by the London and Home Counties branch. Daniels, reading correspondence from Arthur Taylor, secretary for the London men, told the Sussex branch that it was his opinion that the L. and H.C. problem had no relation to the position in which the Sussex branch now found itself.

He then quoted a Kine. report in which it was said that the Devon and Cornwall branch had refused to discuss the same problem, sending it to head office.

R. E. Richards: But is that the end for the Devon and Cornwall branch?

S. C. Mills: Fuller will do the same to them. I maintain that this should be agreed on a national basis. Perhaps Fuller wants us to go so far, the same as other branches, and then at a later stage will bring the whole issue to a national level.

F. C. Maplesden (chairman) said that there was a risk in this matter that the circuits would be prepared to pay higher rates for grades not included in the national agreement than independent exhibitors could afford.

Finally, members agreed to set up a committee to thrash out the whole problem—which one member stated has started some 12 months ago—and to submit its finding to W. R. Fuller for his approval. The committee includes Messrs. Brock, Maplesden, Mills, Jacobs and Smith.

Labour, Problem

Harry Jacobs reminded members that the Brighton and Hove Entertainment Managers' Association has passed a resolution asking the Ministry of Labour for its support in providing kinemas and theatres with adequate staff in the interest of public safety, despite the problems created at a national level by the need for a new Control of Engagements Order.

The Sussex men decided to give C.E.A. support to the resolution, pointing out the difficulties of giving the public service now that new staff will have to be under 18 years of age.

A. J. Sadler, the branch P.R.O., said that he understood that the Ministry had plans to give film men a number of disabled personnel.

Other Business

There will be no change in Sunday opening conditions at Bexhill, members were told

Arthur Daniels reported that the Eastbourne Watch Committee was not pressing a complaint that kinemas should show seat-price plans. Every kinema in the town except one had made protests and he thought it most unfortunate that one man should have failed to back the branch effort to the good of all members.

F. C. Maplesden left during the meeting to represent the branch at Tunbridge Wells on the area Fuel and Power Conference.

Stanley Mills has been appointed deputy to R. E. Richards, who becomes Mayor of Eastbourne next month, and has asked to be excused certain C.E.A branch duties during his year of office. Mills will now attend the Birmingham C.E.A. conference in November.

Members were told that there would be no representation of the Princes, Brighton, on the branch now that Dan Benjamin has retired from the business. The new owner, Jacey, a Birmingham firm, is not a member of the C.E.A.

Shipman and King, proprietors of the Pavilion, Hailsham, were notified that certain back pay had been justly claimed by a N.A.T.K.E. employee at that kinema.

B.F.I. TO SCREEN CRITICISM OF "GREAT EXPECTATIONS"

The B.F.I. has completed the first of a series of films, designed for film appreciation instructional purposes, which consist of an analytical commentary on an extract for a top-grade feature, spoken by one of the national critics.

The films, which run about 500 ft., cost about £200 to produce.

The first picture, which will be shown privately to the Press later next month, has been made by Jympson Harman, *Evening News* critic, and is a short description of a sequence from Cineguild's "Great Expectations."

The Kine. understands that the first series of films has been made possible by Arthur Rank, who has given permission for the use of pictures from his studios for this type of critical treatment.

Two further subjects are in production. They are Dilys Powell discussing "Odd Man Out" and Basil Wright, who will comment on "The Overlanders."

Universities To Pool Their Film Plans

Plans are being made to set up a University Films Council. A meeting has been fixed for November 15, to be held in the Institute of Education building. Mallet Street. The scheme is being sponsored jointly by the B.F.I. and the Scientific Film Association. The idea was originally put up by Cambridge University's film group.

U.N.E.S.C.O. PREDICTS CRISIS IN SHORTAGE OF TECHNICIANS

Paris Report on Twelve Nations

THE whole international development of films depends on the successful outcome of training schemes for technicians. That is one of the general recommendations made in a 200-page survey on the technical needs in Press, radio and films, following a survey in 12 war-damaged countries, carried out by the United Nations Educational, Scientific and Cultural Organisation, and published in Paris this week.

The countries surveyed are: France, Belgium, Luxemburg, Netherlands, Norway, Denmark, Czechoslovakia, Philippines, Poland, Yugoslavia, Greece, and China.

The films sub-commission makes it quite clear that all of these countries are in desperate need of trained men, and it recommends some system of international film education scholarships.

Film stock is providing no problem, according to the report. There is an adequate supply.

French films, it says, must regain the French screens and build up exports if the French industry is to survive.

There is adequate production of film equipment to supply the current demands.

The sub-committee pointed out that international technicians predict a change-over for substandard film from 16-mm. gauge to the more adaptable 17.5-mm. gauge—half the width of standard stock.

The reports contain numerous statistical diagrams and records of each country's present stocks and needs.

Separate Houses to Stop Queueing?

Suggesting that kinema managements should consider having two separate houses on Saturday nights and provide facilities for the pre-booking of seats, the chairman of Birkenhead magistrates on October 15 said this would assist in stopping large queues outside kinemas.

Application had been made by the Ritz for patrons to stand at the rear of the theatre to offset queueing outside the building. R. Diggle (chairman) said this matter had been put to the Watch Committee, which had ruled no standing in the kinema.

At present, the Plaza is the only kinema which has two houses with pre-booking facilities on Saturday nights. N. K. Dawes, of the Ritz, states that if there were two distinct houses on Saturdays, there would be a period during the evening when 2,500 people would be leaving the theatre and at the same time there would be 2,500 others who had booked seats wanting to go in.

Licences of the Palace, Walsall, have been transferred from P. E Wright to James G. Power.

MANCHESTER

C.E.A. VICE-PRESIDENT ON GRAVITY OF FILM SUPPLY

"Exhibitors Living in Fool's Paradise Thinking Reissues are Unlimited"

"THERE is no reason for anyone to get into a panic over the possibility of a shortage of films. It is my belief that very soon we will see a silver lining," said R. W. Fox, who presided at the quarterly general meeting of the Manchester and Salford branch, held in Manchester last week.

"I do not share that optimism," replied the national vice-president, Dennis C. Walls. "In my opinion, the situation is very grave. Those who think they can go on showing reissues indefinitely are living in a fool's paradise. Even they will come to an end, because the Government has made it clear we have not the dollars to spend."

No means had yet been found to bridge the gap that separated the views of our own Government on the one hand and those of the M.P.A. Exhibitors were the buffer between the two, and in the meantime were the people likely to suffer.

There was a lot of talk on the lines that it was British public money, not the Americans' money, that was at stake. He did not share that view. The Americans sent their films here and they earned money, which was legitimately theirs.

W. JOHNSON dissented. In the past far too much money had been taken from exhibitors for films.

The SECRETARY: Where would the money have come from unless we had had the American films?

H. JACKSON considered that if there was to be a shortage of films it would be wiser for the circuits to curtail the length of their programmes.

W. MILLER said the present situation presented British film producers with a heaven-sent opportunity to develop their activities, and exhibitors would have to adapt themselves to keep their theatres open. As the Government had given permits for the building of studios, one could only hope that some good would come out of "this evil." According to the Press, the American producers were cutting the costs of their production which, in recent years, had become very high. When production became normal again it would be pleasant to anticipate that films would be offered to exhibitors at cheaper terms.

G. M. MONTANINI remarked that no one yet knew what would come out of the coconut. There was no justification for anyone to get panicky.

Mr. WALLS: The situation is grave, but the Government has no desire to keep out films, but it must save dollars.

G. M. MONTANINI: Many exhibitors are rushing about for reissues. Should they not have some guidance?

On this note the discussion ended

More for Carriers

THE CHAIRMAN reported that representatives of the Manchester and Salford, North-Western and West Lancashire branches had met representatives of the film carriers to discuss their application for an increase in transport rates. South and East Lancashire branch did not participate.

It was agreed that the increase, to operate from September 29, should be 20 per cent., instead of 7½ per cent., on pre-war rates

Tax Position

THE SECRETARY referred to the entertainment tax position and rumours of an increase.

W. MILLER said it would be a mistake to assume from figures coming from the circuits that they were indicative of conditions throughout the country. The circuits controlled a better type of theatre than was usually to be found in the industrial districts.

E. HAMSON observed that if there was a reduction in entertainment tax there would be an increase in the exhibitors' net receipts, and thus in the renters' share. This had a bearing on the dollar export situation. Had it ever been considered in London that there should be a fixed sum tax assessment for each theatre, or, say, a percentage of receipts?

Talk followed on the implications of this proposal, which was viewed rather sceptically.

Relax the Ban

DISSATISFACTION was voiced because of the continuance of the ban on the admission of children to Manchester kinemas, resulting from the outbreaks of infantile paralysis. In many other towns the restrictions had been relaxed, and even in Manchester large numbers of children had been allowed to attend concerts. Presumably there was a supposition that some of these other places were better ventilated than kinemas. The ban on the admission of children had cost exhibitors hundreds of pounds per week.

Authority was given to the chairman, secretary and a circuit representative to take steps with a view to securing the lifting of the ban.

Royal Wedding Present

ARRANGEMENTS were reported for the sale from Manchester kinemas of one shilling tickets for the Royal Wedding present from the people of Lancashire.

One member remarked: If it is the desire of the Trade to make a gesture of loyalty, surely it should come from the kinematograph Trade as a whole.

Assessments

IN regard to kinema assessments, it was stated that advertising boards fixed outside a theatre were taken into account in settling the amount, but when boards were not fixed, there was a query on whether they were assessable. One exhibitor said his assessment was increased by £2 because of an advertising board which was regarded as a billing station. It was decided to ask the C.E.A. for clarification.

Mr. MONTANINI said he heard of a case where a shopkeeper received two free seats a week for exhibiting bill matter. The local rating officer took this into account and assessed the annual value to the shopkeeper concerned.

Sunday Opening Hours

THE meeting was asked to consider the suggestion that application should be made to the local licensing authority for permission for kinemas to keep open later than 9.30 on Sunday nights.

It was agreed the subject be placed on the agenda for the next meeting.

Sabu and Rosemary de Camp in a scene from the British Lion reissue JUNGLE BOOK, which will be Trade shown on Friday at the Rialto

On the S.O. Fronts

BIG VICTORY AT HARTLEPOOL

LEYLAND PREPARES

WEST HARTLEPOOL.—Poll resulted in 5,656 majority in favour of Sunday kinemas. The figures were: For, 11,226; against, 5,570. It was a 35 per cent. poll.

LEYLAND.—A requisition has been lodged with the District Council requesting a draft order for Sunday opening.

A Sunday Cinemas Association has been formed, with the following officers: Chairman, E. V. S. Forgham, area supervisor, A.B.C.; chief organiser, Mr. Roelick; transport and publicity officer, H. Blackhurst (Regent, Leyland, A.B.C.): treasurer and publicity officer, H. Hamer (New Palace, Leyland, A.B.C.); and secretary, T. H. Giblin (Regent, Leyland, A.B.C.).

MORETON IN MARSH.—Although 125 objections to Sunday opening in this area had been received, these were withdrawn after Col. Duncan, representing the directors of the Kinema, had addressed the Ministry inquiry at the Town Hall.

BOOTLE.—Because of the omission of a statutory advertisement, the town's meeting at Bootle has been postponed till November 5.

WHITCHURCH.—A majority of 113 voted in favour at a public meeting. Twenty-one persons voted against.

Australia Hopes for Better Terms Here

It is reported in New York that Australian film producers are confident that a formula will soon be found to enable Australian films to be shown in England on more favourable terms than those now imposed on American films under the new tax.

There is no confirmation of this in London.

BRANCH PROTEST AGAINST FILM SOCIETY SHOWS

S. & E. Lancs. Complaint Being Investigated

SOUTH AND EAST LANCASHIRE branch has reported to C.E.A. headquarters the activities of the Blackburn Film Society whose Sunday exhibitions of 35-mm. films is considered likely to be competitive with commercial exhibitors.

This was one of the main subjects discussed at the meeting of the branch committee held at Manchester on Friday. Coun. C. J. Whitaker presided. C. LITTLER (secretary) quoted from the letter he had sent to Mr. Fuller, and added: "Surely the K.R.S., in view of the shortage of film generally, is not prepared to service such opposition with 35-mm. films."

The general secretary said the subject was under review by the secretary of K.R.S. and himself with the British Film Institute, and it was intended to issue a report dealing with the situation as it affected exhibitors in general.

Question of Tariff

FOR some time past A. Peel has resisted the claim of his local authority that electricity used for a rectifier was chargeable at lighting rates. Until the issue was resolved, he told the meeting, he would decline to use plant, which had been installed as a measure of economy.

Transport Rates

A LETTER from G. Dudley West (North-Western branch) outlined the agreement reached by representatives of the three other Lancashire branches of the film carriers on film transport rates. The information was welcomed.

Misprint

ATTENTION was directed to an error in the printed copies of the national wages agreement. This made it appear that certain employees at Grade C halls were entitled to higher rates than those working at "B" halls.

The view of the meeting was that correction slips should be printed and inserted on the appropriate page in the printed agreement.

A change of date for the quarterly general meeting was announced. This will be held on Friday, October 24, at Mitre Hotel, Manchester.

◆

TENTH NEWS THEATRE FOR JACEY

At the reopening of the Princes, Brighton, it was stated by R. Shulman that it was the tenth news theatre controlled by Jacey Cinemas of Birmingham.

The Mayor of Brighton (T. E. Morris), who was accompanied by the Mayoress, performed the opening ceremony and expressed the hope that the newsreel venture would be a success in Brighton.

On the previous Monday the building was inspected by the Press, which was entertained to lunch at the Metropole.

A. E. Brown remains as manager.

Justices' Comment on Film Crisis at Brum Licensing Sessions

FULLY CONSCIOUS OF EXHIBITORS' PROBLEMS: PRAISE FOR KINEMA CLUBS

EXHIBITOR problems in the supply of films caused by the film import crisis were referred to by the **CHAIRMAN** (J. S. Partridge) at the Birmingham Annual Theatre Sessions. He also expressed the view that children's clubs might well become fully acceptable institutions to all concerned in the welfare of the children.

Mr. Partridge stated that in only one instance had an adverse report been received in Birmingham with respect to a film.

The Justices, he said, were conscious of the difficult problems facing the exhibitors, particularly with regard to the supply of films, and they could only express the hope that the negotiations at present in progress would be brought to a successful conclusion.

Children's Clubs

THE children's clubs on Saturday mornings, he said, had been kept continuously under observation, and all had been visited by members of the Public Entertainments Committee, who had also viewed a film specially produced for presentation at junior clubs. Those performances were now being given at 12 kinemas and the proceedings generally had been approved by the Justices.

"We are aware of the many debatable questions affecting these shows, but it would seem that if they are developed on the right lines and as more and better children's films become available, the clubs should become fully acceptable institutions to all who are concerned with the welfare of the children," added the chairman.

Regulations Now Permanent

ON the general subject of theatre control, Mr. **PARTRIDGE** pointed out that although the War Emergency Regulations which had been in operation in various forms since 1939 had come to an end, certain measures which had been justified by experience would be continued on a permanent basis.

Licences for the kinemas in the city centre will be extended to operate from 10 a.m. on weekdays.

Provision for the employment of usherettes under 16 years of age would be terminated, but one boy trainee would be permitted at each kinema.

The special Birmingham condition that no worker shall be employed on two consecutive Sundays, which had been suspended since 1939, had been withdrawn altogether.

The emergency regulation with respect to fire appliances had been discontinued on an understanding that a qualified man would be in charge of the fire appliances and that the other employees so far as practicable would be instructed in their use.

The emergency condition requiring the provision of first-aid boxes had been made a permanent regulation.

Electrical Certificate

FOLLOWING severe fires in other towns attributed to defects in the electrical installations, it was now required that at all theatres, music halls, kinemas and public dance halls in the city:—

"A certificate in a prescribed form to the effect that the electrical installations have been examined and tested and are in safe working condition given by an approved qualified electrical engineer shall be submitted to the Justices annually not later than September 30.

They were glad to acknowledge the ready acceptance of that added safety precaution to the many provisions designed to ensure the security of the public.

In that connection the Justices' electrical engineer had called particular attention to the necessity of maintaining in satisfactory order the earthing attachments to ticket machines, refrigerators and other forms of apparatus rented and at times removed for repairs. He stated that there had been a number of cases in the past where satisfactory replacement had not been made. Licensees were asked to take note of that important matter.

Authorised Deputies

ANOTHER point calling for mention related to the written nominations supplied to responsible persons to act in the absence of the licensees. There could be no uncertainty as to those authorisations; one responsible person definitely nominated must be in charge under a written authority for a specified date or period. Further, the person in charge must not be engaged in other duties which would prevent him from exercising general supervision.

Finally, Mr. **PARTRIDGE** said the Justices desired to congratulate the owners and licensees upon the result of their efforts to keep the entertainments at a high level. Many difficulties were being experienced, but in spite of those the city was being worthily served and all concerned may take credit in the standard of public entertainment which was being provided in this city.

G. KEMP

SCOTS WANT EXHIBITORS' QUOTA ABOLISHED

"Present Condition No Good for British Films"

THE view of Scots exhibitors that the renters' quota should be maintained and the exhibitors' quota done away with was voiced by George Singleton at the last meeting of the Glasgow and West of Scotland C.E.A. section. Present conditions, he declared, were no good for British films. George Kemp presided.

Mr. **SINGLETON** was reporting on the General Council meeting. He said that it was proposed that the C.E.A. summer outing next year be to Isle of Man, and suggested that Commodore Scott might take the Scottish party in his private yacht.

He referred to the proposed visit of president B. T. Davis and secretary W. R. Fuller to America regarding films, which brought a rejoinder from **GEORGE URIE SCOTT** that he was glad to know that the president and secretary were going to America; it seemed to be the place where all the noted comedians were going these days.

Classification

REFERRING to the classification of halls which had been pressed by the Scottish branch for a long period, Mr. Fuller had stated that there was a joint committee of the C.E.A. and N.A.T.K.E. dealing with the question; until these meetings were over, nothing could be said.

Instructions had been given to the delegates attending the General Council that when any question was raised there as to the matter of classification it should be remitted to the branches before being decided upon by the General Council.

Circulation Reports

PRESENTING the Executive Report, Mr. **TURNER** stated that in connection with the Society of Cinema Managers there had been a question of Trade Press reports of conciliation cases which had been brought up. Exception had been taken to that on the grounds that it was undesirable to make any *ex parte* statement about a case, and that nothing should be done until a decision was given by the Conciliation Board.

The **GENERAL SECRETARY** agreed that there might be issued a joint approved statement.

In the same connection, it had also been asked that there should be no comment in the Trade Press, but the feeling was that this would not be agreed to.

New Buildings Only ?

REGARDING the revision of kinematograph regulations, Mr. **TURNER** said that the Scottish branch had lodged its observations with the Scottish Home Office. The committee in London had also lodged their views with the Board of Trade and had asked that there should be a meeting with the Board of Trade if necessary.

"I think I may say," commented Mr. **TURNER**, "that both reports stress the fact that the proposed regulations should refer to new buildings and not to old kinemas."

The Executive had agreed to carry on with Cinema Sunday provided that the approval of the magistrates was obtained and that the renters could supply the necessary films.

In future the section meetings would be held every month and the Scottish branch meetings every three months. The next section meeting would be on November 19, and there would be a Scottish branch meeting on November 26.

Advertising Opposition

THE question regarding the showing of slides advertising opposition shows was raised by Mr. **BENNELL**. He thought that the secretary should be instructed to decline all requests for such slides.

Mr. **SINGLETON** saw no objection to managers showing slides of local events.

Mr. **BENNELL** pointed out that he thought this question was becoming rather a nuisance, but the difficulty was to get unanimity.

After further discussion, it was agreed to leave it as at present with the committee.

Application was being made to the Ministry of Food for permission to hold the annual luncheon in the Grosvenor for, if possible, the usual number of guests.

Sunday Tax Reduced—New Times for Opening

A REDUCTION from 10 per cent. to 7½ per cent. in the amount of the Sunday charity levy was decided upon at the Birmingham Annual Theatre Sessions last week. Another important decision was the permanent establishment of the Sunday opening hours from 3 to 9 p.m. in the city and 4 to 10 p.m. in the suburbs, instead of 7 to 10 p.m. for all kinemas in pre-war days.

In applying for the charity levy to be reduced from 10 per cent. to 5 per cent., or, alternatively, ½d. per seat, **RODERICK BAKER**, on behalf of the Birmingham and Midland branch of the C.E.A., pointed out that since pre-war days prices of admission had not been increased, although the entertainments tax had risen. On the other hand, expenses and overheads generally had greatly increased. In July next year, the financing of the hospitals, which had benefited substantially in the past, would be taken over by the Government, and so far as was known they would no longer require contribution from the levy.

The Justices, however, decided that it should be 7½ per cent. during the coming year.

Sunday Opening Hours

Mr. Baker's application for the wartime hours of Sunday opening to be made permanent was briefly opposed by Mrs. Guy Rogers, wife of the Rector of Birmingham, and the Rev. Noel Hutchcraft, who claimed that the existing hours adversely affected attendances at Sunday school.

On the other hand, E. Haynes, on behalf of the Birmingham Trades and Labour Council, strongly urged that there should be no curtailment in the hours of Sunday entertainment in view of the fact that owing to the staggering of hours and powerless day in industry there was an increased demand by the workers for entertainment at the week-end.

Renewal Questioned

While renewing all licences, objection was made by the Justices to the renewal of those of the Empress, Witton Road, Witton, and the Globe, High Street, Aston, on the grounds that "the premises are structurally deficient." Consideration of these two houses, however, was deferred until the November Sessions in order that the owners might receive full details of the complaint and make suggestions for improving the houses.

Police 812 Visits at Birkenhead

Eight hundred and twelve visits to kinemas and dance-halls in Birkenhead were made by the police last year, reports the Chief Constable. With few exceptions, conduct had been good.

Producers Told that British Studios Must Aim at 150 First Features

CURRENT B.F.P.A. FIGURE IS 44 ONLY: CONFIDENCE IN THE FUTURE OF QUOTA

THE B.F.P.A., in its annual report, published this week, has criticised Hollywood pictures, placed complete confidence in the Government in the adoption of the producers' proposals in the new Films Act, and set a crisis minimum target for British pictures of 150 grade A subjects per year.

The report reflects the sharp rise in production costs in British studios. According to the producers, they made 39 first-grade features in the 1945-6 period and 44 features in the year under review, but the "featurette" has jumped from 44 in 1945-6 to 63 for 1946-7.

E. W. Wingrove, general secretary, making the report, writes: "America, the quality of whose product has admittedly deteriorated during the last year or two, has the largest and most powerful film-producing capacity in the world. . . . Nobody must underestimate the enormous competition which this country must continue to face in securing a proper measure of screen time in its home market and abroad.

"The cry must be 'More and more films of the same high quality.' Until this country can produce 150 first-class features each year there must be no complacency about past achievements nor facile optimism about future prospects."

No Renter's Quota

The report analyses the B.F.P.A. quota legislation proposals—no renter's quota, more adequate presentment of British pictures and a quota split-up of "first" and "supporting" pictures. The Association, says the report, looks forward with confidence to the adoption by the Government of these basic principles.

The report explains why the film registration figures for the year ending March 31, 1947, show a sudden rise in triple quota—26 as compared with 17 in the previous year. This is largely because of higher production costs and because of the full operation of the increased British labour cost provisions laid down by amending Orders to the Act, made in December, 1944.

More Members

The B.F.P.A. membership has increased from 23 to 32.

During the year the Council held 16 meetings and there were 205 official producer meetings held at headquarters during the year.

There are 430 titles registered by B.F.P.A. members, listed in the appendix to the report.

"Overlanders" Opening in Paris

The President of the French Republic will be present at the première of Michael Balcon's Ealing production of "The Overlanders" in Paris next Friday.

R. P. Baker, managing director of Ealing Studios, will be going to Paris for the opening, which will also be attended by the British Ambassador and his wife, Air-Marshal Cunningham and members of the Corps Diplomatique.

HOLLYWOOD PACE IS NOT SLACKENING

HOLLYWOOD, in spite of the serious effect of the studio strike now a year old, and the British tax on imported pictures, has set 400 pictures for the 1947-48 season, according to reports reaching the KINE. this week. Already, 148 films have been delivered or are nearly ready for delivery to the 11 renting houses of the major companies.

According to KINE. statistics, British producers planned to make 115 features this year and currently look as though they will turn out a maximum of 53. There are 25 pictures currently in production in British studios.

So far this year, British renters have handled one new Grade A feature per week. The American renting houses have a line-up of 26 features for October for general release.

Hollywood has 37 features currently in production and an average weekly turnover of six starting and six finishing.

Commentators say that the U.S. will total up over 400 features and about 500 shorts this season. During the season September, 1946-August, 1947, the majors turned out 376 features of the 388 which were planned.

Work Starts on the B.F.I. New Home

Work started this week to adapt office space at 164, Shaftesbury Avenue, new home of the British Film Institute. The B.F.I. licence was granted last week, and it is hoped that the Institute will be in the new premises—the same building as the C.E.A.—by the New Year.

The Institute will retain its present office space in Great Russell Street, which in future will be used as the National Film Library headquarters.

3-Hour Charity Gesture

All money taken between 2.30 and 5.30 p.m. at the Gaiety, Manchester, on Sunday, October 19, will be given to the Printers' Pension Almshouses and Orphan Asylum Corporation. The film shown was "Carnegie Hall" (United Artists), and this was the first Manchester exhibition. The Harry Buxton circuit and United Artists, Ltd., have been thanked for their generosity.

Bill Williams, Lanny Rees and Barbara Hale in a scene from A LIKELY STORY, a RKO-Radio release

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Monarch Starts with Programme of Thirty Feature Subjects

NATION-WIDE SALES FORCE SET UP

FIRST details of the organisation and product of the newly formed Monarch Film Corporation, whose inception and development have been exclusively reported by the "Kine," were issued over the week-end.

The company, which is sponsored by W. J. Gell, former chief of Gaumont and Pathé, and A. E. Andrews, for many years general sales manager of these two companies, plans a nation-wide sales organisation with headquarters at Morris House, Jermyn Street, S.W.1. Tel.: Whitehall 9511-2-3.

W. J. GELL

Thirty American feature films have already been acquired by the company, which also plans to produce British films at an early date.

Comprehensive Programme

"Our first programme comprises in the main re-released films which have already been box-office successes," Mr. Gell told the KINE. "We shall, however, when our plans are completed, announce a number of first-rate British subjects to be produced and distributed by Monarch."

Mr. Gell has also arranged for the U.K. distribution, when the flow of new product to this country restarts, of a number of recently produced American films.

Sales Force Appointments

Organisation of the sales force is well in hand, and the representatives already busy on the product include R. J. L. Watson and W. A. Eyres on the London territory; Vernon E. Baker, South Coast; A. Gibson, East Coast; John Robertson, Liverpool; D. M. Robertson, Birmingham; F. Vallance, Manchester.

Trade presentations of the four initial offerings at the G.B. Theatre started on Wednesday, when "Her First Romance," starring Alan Ladd, was shown.

This is to be followed this (Thursday) afternoon by "Mystery of the Wentworth Castle" (Boris Karloff), "Klondyke Fury" (Edmund Lowe) and "Drums of the Desert" (Ralph Boyd), which will be shown in the morning and afternoon respectively of October 29.

Eight More Scheduled

A further eight films are scheduled to be Trade shown at the rate of one a week before Christmas. They are—

Jack London's vigorous backwoods thriller, "The Sign of the Wolf"; John Carroll in "Wolf Call"; Wallace Ford and Jean Parker in a racy, riotous story of a newly married couple, "Roar of the Press"; Ricardo Cortez in "I Killed That Man"; Boris Karloff in "The Ape," a super thriller; John Boles in "The Road to Happiness"; "You're Out of Luck," with Frankie Darro and Manton Moreland and Boris Karloff, again as Wong the Detective in "Phantom of Chinatown."

Films to be Trade shown following this group are:—

"Law of the Jungle," "Farewell to Fame," "Murder by Invitation," "The Man from Headquarters," "Borrowed Hero," "Gentleman from Dixie," "Up in the Air," "Son of the Navy," "Tomboy," "The Last Alarm," "The Convicts' Code," "Redhead," "My Old Kentucky Home," "Man With Two Lives," "One Thrilling Night," "King of the Zombies," "Father Steps Out," "Rubber Racketeers" and "The Blake Murder Mystery."

BRITISH STUDIO NEWS

"Anna Karenina" in Cutting Stage ● Mason's U.S. Company's Plans ● "So Died a Rat" Progress ● Korda Entertains at Shepperton ● A Police Guarded Set

Will Phyllis Calvert's Next be for Del Giudice?

Above: Sir Philip Warter, chairman of the Board of Associated British Picture Corporation (centre), with producer Anatole de Grunwald and director Gordon Perry on the set at Welwyn during the making of the Associated British-Anatole de Grunwald production BOND STREET

Left: The cave scene for Gainsborough's MIRANDA, on which filming was completed last week. It was erected on Islington's largest stage, above the water tank seen in the foreground, which has a capacity of 40,000 gallons. From left to right are: Ray Elton (director of photography); Glynis Johns, wearing the fish tail for her part as the mermaid, Ken Annakin, director, Griffith Jones, and Jo Harcourt (continuity)

HOLLYWOOD is a pretty gloomy place these days—according to Phyllis Calvert who arrived back in this country over the week-end. Her last picture was for Paramount; her next will be in Britain, although officially there is nothing set. Fact that producer Del Giudice and director Tony Asquith were both at her official reception set the rumours flying—but no one will confirm anything.

Phyllis painted a picture of drastic staff cuts in the film city cloaked in a sort of Dalton dollar-drum. She made one point clear: Hollywood, for all the abuse thrown at it, can certainly push pictures through the stages once they reach the shooting stage.

Said Phyllis: "I never saw any of the front office people. But the studio had 14 films in various stages of production at one time."

Later in the proceedings, Del got to his feet and said his piece on the "great art of the British film industry." Frankly, following Miss Calvert's factual analysis of the situation, Del's remarks sounded the wrong note.

* * *

JULIEN DUVIVIER has completed shooting on the London Film production, "Anna Karenina" after 22 weeks, and the film is now ready for cutting by Russell Lloyd.

The unit has also spent two days on location during the past week on a steeplechase jump sequence at Wingfield, near Ascot. The unit celebrated the end of the picture with a party on the stage last Tuesday evening.

Anthony Kimmins had a record-breaking week of shooting last week at Shepperton on the Technicolor production of "Bonnie Prince Charlie," produced by Edward Black, before taking his unit back again to the Isleworth studio, where additional scenes were covered.

While the unit is at Isleworth, the Shepperton construction staff has completed a replica of the exterior of the famous Holyrood Abbey in Scotland.

Location work on the Carol Reed production, "The Lost Illusion" having ended, work started last week at Shepperton, where a large composite set has been under construction. This incorporates many of the principal rooms in the foreign embassy in London, in which, and in the vicinity of which, most of the action takes place.

* * *

CLARIFYING many recent rumours, the news now comes from New York that James Mason has just registered there a new picture-making company, Gamma Films of America Corp. The directors are James Mason, his wife, Pamela Kellino, John Monahan, and Roy Kellino. This confirms statements frequently quoted during the last year or two that Mason intends entering production on his own account.

Roy Kellino, director and cameraman of Mason's first effort at independent production—that excellent little co-operative picture, "I Met a Murderer," made in 1939—was recently in New York to finalise practical plans for the new production team. Monahan is the script writer whose picture, "The Upturned Glass," Mason co-produced as well as starred in here before leaving for America recently.

It is expected that the first film to be made by their new company will be "Del Palma," from Pamela Kellino's book of the same name, which is being published in America next January. Mason will play the name part.

This announcement quashes many erroneous reports concerning the tempting offers Mason was alleged to be considering from a number of producing companies anxious to obtain his services as star by offering him producer credit as well. His only other commitment is his arrangement already published to work with Sir Alexander Korda.

* * *

PAUL STEIN has been finishing off the golf club scenes on "So Died a Rat" at National Studios, and towards the end of the week got on to the laboratory sequence. Artistes on call during the week have been Robert Beatty, Mervyn Johns, Nova Pilbeam, Charles Paton, Leonard Morris, Jack Melford, Karl Stepanek, Vera Boggetti, Eileen Vine, Humphrey Kent, Melville Crawford, George Stenning, and Peter Homes.

Stanley Black has completed his musical score for "Mrs. Fitzherbert," now ready for early Trade screening by Pathé.

The music is said to contain some novel treatments.

For instance, all music, other than purely background stuff, was scored to the same orchestral combination as in the period of Mozart and Haydn.

"Three Weird Sisters" has now been completed by Dan Birt and will be another British National subject ready for early Trade showing.

Louis Jackson is busy with script and casting conference for the next British National feature. Director and stars have still to be chosen.

* * *

SIR ALEXANDER KORDA held a lunch at the London Film Studios, Shepperton, on Tuesday.

The occasion marked the opening of the new workmen's canteen, the first building to be completed at Shepperton under the £1,000,000 building and reconstruction scheme. It is one of the most up-to-date cafeterias in the country, capable of serving 600 people at a time.

The stars and directors of London Films were present at lunch.

* * *

DIAMONDS valued at half a million pounds, guarded by three policemen, were on the set at Cine Industrial Productions' twin-stage, Windsor Studios, last week.

The occasion was shooting on the jeweller's shop scene for "Starlight Stone," the company's first venture in feature-length production. The film is a factual one embracing two stories, the first about the discovery of the Cullinan Diamond and the second describing how diamonds were brought out of Holland during the war.

It is being made with the co-operation of the diamond industry—the reason why real diamonds are being used—and in particular with the powerful De Beers concern, which is giving technical assistance on the production.

Continued on page 12

BRITISH PRODUCTION PROGRESS CHART

STUDIO.	TITLE.	WEEK.	PRODUCER AND RENTER.	CUTTING STAGE.	IN PREPARATION.
BRITISH NATIONAL	"So Died a Rat"	16	British National (Pathe)	"Case of ThreeWeird Sisters" (Br. National; Pathe)	Nothing Set.
BUSHEY	—	—	—	"Crimes of Burke and Hare"	A Frank Chisnell Production.
CARLTON HILL	"Gunman Escape"	1	Condor	"Fatal Night" (Mario Zampi)	—
DENHAM	"Hamlet" "One Night With You"	25 10	Two Cities (G.F.D.) Two Cities (G.F.D.)	"Vice-Versa" (Two Cities: G.F.D.) "So Evil My Love" (Hal Wallis: Paramount)	"Escape" (Pellberg for 20th-Fox). "Precious Bane" (Two Cities: G.F.D.)
EALING	"Saraband for Dead Lovers"	38	Ealing (G.F.D.)	"It Always Rains on Sunday" (Ealing: G.F.D.) "Against the Wind" (Ealing: G.F.D.)	"Scott of the Antartic" (on location) (Ealing: G.F.D.) "Eureka Stockade" (in Australia). "Kind Heart and Coronet" script in preparation (Ealing: G.F.D.).
HIGHBURY	"Penny and the Pownall Case"	2	Rank second feature (G.F.D.)	"To the Public Danger" "Colonel Bogey" (Rank second feature: G.F.D.)	— —
ISLEWORTH	"Bonnie Prince Charlie" (with Shepperton)	—	—	—	"Bonnie Prince Charlie" is using stages as overflow from Shepperton.
ISLINGTON	—	—	—	"Miranda" (Gainsborough: G.F.D.) "When Bough Breaks" (Gainsborough: G.F.D.)	— —
MANCHESTER	"Holiday with Pay"	4	John E. Blakely Production	—	—
MARYLEBONE	"Dick Barton"	8	Marylebone-Hammer Productions (Exclusive)	"What the Stars Foretell" (Faroe Productions: Exclusive)	"My Hands Are Clay" (Oct. 10) (Dublin Films Renter not set).
M-G-M—BRITISH	—	—	—	"Idol of Paris" (Premier: Warner)	"Spring in Park Lane" (Wilcox: British-Lion).
NETTLEFOLD	"The First Gentleman"	15	Columbia (Columbia)	—	New Paul Temple (Second week Nov.) (Butcher: Butcher).
PINEWOOD	"Oliver Twist" "Red Shoes" "Esther Waters" (on location)	11 14 12	Cineguild (G.F.D.) Archer (G.F.D.) Wessex (G.F.D.)	— "Blanche Fury" (Cineguild: G.F.D.) —	"Blue Lagoon" (Individual: G.F.D.) "London Belongs to Me" (Individual: G.F.D.). "Passionate Friends" (Cineguild: G.F.D.). "Snow Goose" (Cineguild: G.F.D.). "Gay Galliard" (Cineguild: G.F.D.).
RIVERSIDE	STUDIO CLOSED	—	—	"This Was a Woman" (Hellman: 20th-Fox).	—
SHEPHERD'S BUSH	"The Calendar" "Easy Money"	8 6	Gainsborough (G.F.D.) Gainsborough (G.F.D.)	"Good Time Girl" (Gainsborough: G.F.D.). "Broken Journey" (Gainsborough: G.F.D.). "Snowbound" (Gainsborough: G.F.D.).	"Lord Byron" (Gainsborough: G.F.D.). "Melba" (Gainsborough: G.F.D.). "Trek" (Gainsborough: G.F.D.). "Roses for Her Pillow" (Nov. start. Margaret Lockwood cast). —
SHEPPERTON	"Bonnie Prince Charlie" "The Lost Illusion"	11 1	London Films (British-Lion) Carol Reed (British-Lion)	"Ideal Husband" (London Films: British-Lion (Premier, Nov. 13). "Anna Karenina" (London Films: British-Lion).	"The Winslow Boy" "I Will Repay." —
SOUTHALL	"Just William's Luck"	27	Alliance (United Artists)	"No Orchids for Miss Blandish" (Alliance :—)	—
TWICKENHAM	"The Brass Monkey"	8	Alliance (United Artists)	"Daughter of Darkness" (Alliance: Paramount). "Things Happen at Night" (Alliance: Not set).	— —
VIKING	"Flamingo"	6	Inspiration (Grand National)	—	—
WELWYN	"Bond Street"	14	World Screenplays (Pathe)	"Brighton Rock" (Charter: A.B.P.C.). "My Brother Jonathan" (A.B.P.C. Pathe).	—
WINDSOR	"Starlight Stone"	1	Cine Industrial (Renown)	"First Rhapsody"	—

BRITISH STUDIOS

Continued

Ron Pilgrim, co-director with Pat Matthews in Cine Industrial, is directing. At the time of my visit he was negotiating a tricky tracking shot. The scene showed the interior of a jeweller's shop, with a young couple, played by Beth Ross and Hamish Menzies, arriving to buy an engagement ring.

Locations have been completed at Dellquay, near Chichester, and after three weeks' work on the floor a unit will leave for South Africa to obtain authentic material from the diamond mines. The film was scripted by Tony Richardson, and the production team includes Paul Kelly, assistant director; Geoffrey Meldrum, camera; Don Pepe, assistant camera, and Roy Day, sound.

L'Epine Smith Joins Dryhurst Board

AS THE RESULT of his work on "While I Live," Eric L'Epine Smith, associate producer, has been appointed to the board of Edward Dryhurst Productions. He is currently engaged on the detail work on "Noose" while Dryhurst is away in Wales working on the script with Richard Llewellyn.

L'Epine Smith broke into films as a 14-year-old actor with the old Harma company. After the first war he turned to the stage, both as actor and stage manager. His subsequent varied careers were schoolmaster, tea-taster, café proprietor, and commercial traveller before he joined Wielands as film casting director, a job in which he has since specialised. He left United Castings, crowd casting bureau which he formed, to write stories and scripts for, among others, M-G-M, Fox and RKO-Radio. He became casting director at Warner's, and after the Teddington Studios were demolished joined George King.

* * *

MICHAEL BALCON'S "Scott of the Antarctic" unit is encountering freak weather on its Norwegian location at Finse, where Charles Frend is directing, with Sidney Cole as associate producer.

Messages from Charles Frend describe the setting as looking like an H. G. Wells moonscape. The unit has a journey of two and a half miles from its hotel to the foot of the glacier, where three Weasels (snow-going caterpillar vehicles) take them all with their equipment in relays up the glacier.

The weather has been a mixture of snow, rain, piercing winds and sunshine. The rain kept the snow away for several days, and then, to the delight of the unit, snow finally set in and the ground was covered with 2 ft. of it. The next morning it had disappeared almost completely.

To save unnecessary trips, the unit is now sending a party ahead with walkie-talkie apparatus, who report back whether it is practicable to walk on the glacier.

This has all the signs of being one of the toughest-ever locations, but, says Frend, the unit are managing to enjoy themselves.

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"RENTERS PREFER THE COMBINES"

—says Counsel

Fleetwood Quota Fine

IN the first film quota prosecution at Fleetwood on October 16 it was alleged by the defence that it was not a case of a kinema getting what it wanted. The renters who controlled the position preferred to offer films to big combines than give them to single kinemas.

The Victoria Cinema, Fleetwood, summoned for failing to exhibit their proportion of British films, were fined £5, and R. Roskell, manager, £5. An advocate's fee of £5 5s. was also allowed.

G. Oglethorpe, prosecuting for the Board of Trade, said that instead of showing 15 per cent. of British films during the year they had shown only 9.3 per cent. If they had shown only nine more films of 6,000 ft. each they could have made up their quota. It had been said that the Victoria did not want to show films that had already been seen in Fleetwood, but of the 97 films offered by the renters 54 had not been to Fleetwood before and 51 of them were described as good box-office.

R. Blackburn, defending, said there was another kinema which had not reached its quota. The renters controlled the position. After making the statements referred to in the opening paragraph, Mr. Blackburn said that the Art Cinema, which had shown 30.7 per cent. of British films were able to get them "because they belong to a mighty chain at Blackpool who have the choice of renters."

Mr. Roskell said the renters would not let him have the films.

◆

PRODUCER TO PAY £500 DAMAGES

Damages of £500 and costs against George Michael Hoellering, described as a film producer, of Westfield Road, Beaconsfield, Bucks, were awarded in the King's Bench Division on Wednesday last week to the Regal Distributing Corporation, of Ninth Avenue, New York, for breach of contract concerning the American distribution rights of the English-dubbed version of the Sacha Guitry film, "The Cheat."

For the Corporation it was stated that Unity Films agreed in June, 1941, to sell them the sole rights for American distribution of the version. In August, 1941, Unity Films were in the hands of a receiver. Mr. Hoellering then took over the agreement. Neither he nor Unity Films were the owners of the American distribution rights, and the plaintiffs had been threatened by the Vigor Motion Picture Corpn., owners of the rights with proceedings for an injunction.

The defence was a denial of the alleged breach, and a denial that Vigor had any right to intervene.

Mr. Justice Sellers, giving judgment for the plaintiffs, said there was a breach of contract quite apart from the question of the threatened injunction.

£3,000 Theft from Odeon Director's Home

West Sussex police are making inquiries into a £3,000 jewellery theft on Sunday evening from the Angmering-on-Sea (Sussex) house of F. Stanley Bates, a managing director of Odeon Cinemas, and his wife.

Their haul included a £1,000 diamond ring and a £800 brooch.

FINANCIAL FACTS AND FIGURES

By V. J. BURTT

G.T.C. Profits Lower but Dividend Maintained

NEW MIDLAND CIRCUIT REGISTERED

GAUMONT'S subsidiary, General Theatre Corporation, announces a dividend of £17,187 on the £32,500 ordinary capital. Payment is tax free, and is equal to approximately 52.9 per cent., tax free, the same as for the previous year.

Although the net profit is down from £148,486 to £106,653, dividend on the £416,666 participating preferred ordinary capital is again brought up to 22½ per cent. by a final payment of 15 per cent., less tax. General reserve gets £35,000, compared with £40,000.

To Take Over Four Midland Halls

With head office at Barclay's Bank Chambers, High Street, Burton-on-Trent, four new companies have recently been registered, viz., S. T. Cinema (Chapel End), Ltd., S. T. Cinema (Dudley Port), Ltd., S. T. Cinema (Stockingford), Ltd., and S. T. Cinema (Walsall), Ltd.

The companies, with S. A. Suffolk, Chandos, Burton Road, Tutbury, Burton-on-Trent, as managing director and F. T. Thornton, Tipton, Staffs, as the only other shareholder and director, are taking over four existing houses—the Alhambra, Dudley Port; the Forum, Walsall; the Grand, Nuneaton; and the Palace, Stockingford, Nuneaton.

It will be the aim of the promoters of this Midland circuit to do their best to aid British production, says Mr. Suffolk, who is also managing director of Sheraton Film Service and associated for so many years with the Palladium, Tutbury.

He does not share the pessimistic views which have been expressed concerning the Government's film policy.

"I think," he said to the KINE., "that the Government and the American organisations will get together and by some sort of compromise make an equitable deal. But in any case even 25 per cent. of the amount American films are earning in this country represent a very considerable amount of money they are taking out and I cannot see them sacrificing everything owing to a temporary difficulty."

Greater Union's Record Year

Greater Union Theatres, Ltd., had the most profitable year in its history during the 12 months ended December 31, 1946, said N. B. Rydge, chairman of directors. However, profit for British Empire Films, distributing company of the group, was down.

Great Union's profit was £98,489; British Empire Films' £10,734 (it was £25,596 in 1943); Cinesound's, £1,433.

Aggregate profit for all companies, including National Theatre Supplies, was £112,595.

Cause of B.E.F.'s decline was a "dearth of quality films available to it last year," said Rydge. B.E.F. releases Associated British, Ealing, Cinesound, Republic and Monogram pictures in Australia.

Greater Union now either owns or has an interest in 115 theatres. Total in 1945 was 84. The biggest increase was in South Australia, where holdings increased from four to 28 by outright purchases, or acquisition of interest, in the Clifford circuit, Adelaide Civic, theatres at Glenelg and Croydon.

SHARE MARKET BAROMETER

	1946			
	High	Low	Latest	Change
African Theatres Ord.	6¾	5½	£7	+ 5/-
Assoc. Brit. Corpn. 5/- Ord.	30/10½	20/-	18/-	—
" " " 6% Pref.	32/6	25/3	24/6	+ -/6
" " " 4½% Pre. Pf.	25/4½	22/1½	22/-	+ -/6
A.P.P.H. Ord.	46/3	28/-	30/-	—
Brit & Amer. Film Press, Ltd. (1/-)	—	—	1/1½	- -/3
Brit. & Dom. Films (12/-)	27/3	17/4½	16/-	- -/6
" " " 5½% Pref.	23/4½	20/-	20/6	+ -/6
Brit. Lion 7½% Pref. (10/-)	17/1½	12/3	13/-	+ -/6
" " Ord.	6/10½	5/6	5/3	—
Brit. Lion Studios Ord.	6/6	3/10½	5/-	—
" " " 6% Pref.	26/-	24/6	20/9	+ -/1½
" " " 5% Notes	100½	98½	£88	—
" " " 4% Debs.	102½	£98½	£92	+ £3
Capital Prov. News (5/-)	20/6	12/-	12/-	- -/6
Cine Television "B" Ord.	6/7½	2/6	2/6	- -/1½
Dufay-Chromex Ord. (2/-)	6/3	3/7½	3/3	- -/3
Gaumont British Ord. (10/-)	28/10½	21/3	17/3	+ -/6
" " "A" Ord. (5/-)	18/6¾	12/-	8/6	+ -/3
" " 5½% 1st Pref.	28/10½	21/3	22/3	+ -/6
" " 3¾% Debs.	£109½	£100	£100	+ £4
General Theatres Prefd. (6/8)	28/6	12/6¾	18/9	—
" " 3½% Debs.	£105½	£102½	£94	+ £2
Granada Theatres 1st Pref.	22/9	19/-	18/-	—
Humphries, G., Co. (5/-)	—	—	43/9	—
Kinemas Ord (5/-)	12/7½	10/-	10/-	—
Mde. Tussaud Def. (1/-)	7/9	4/0¾	4/6	—
" " Prefd. Ord.	30/3	22/6	24/-	+ 2/-
Moss Empires Ord.	48/-	40/-	35/-	—
" " Cum. Pref.	25/3	23/-	21/6	- -/3
" " 3½% Deb.	£105	£103	£94	—
Odeon Ass. 4½% Pref.	—	—	18/9	—
" " 3¼% Deb.	—	—	£89	- £1
Odeon Props. 4½% Pref.	25/3	21/-	20/3	- -/6
" " 3½% Debs.	£109	£98	£90	—
" " 4% Debs.	£108¾	£101¼	£92	—
Odeon Theatres Ord. (5/-)	53/1½	38/9	33/9	—
" " 6% Pref.	30/6	25/9	25/3	+ -/3
P.C.T. 10% Cum. Pref.	41/10½	36/9	27/6	—
" 7½% "A" Pref.	33/9	30/7½	26/3	—
" 7½% "B" Pref.	33/9	31/-	25/6	—
" Construction 7% Pref.	33/3	28/3	25/-	+ -/9
Scophony (5/-)	16/-	6/6	5/-	- -/3
Stoll Theatres Corpn. (16/-)	24/9	17/9	12/6	—
Twentieth Cent. Ord. (5/-)	5/1½	3/-	2/6	—
" " 6% Pref. (10/-)	12/3	7/6	7/6	—
United Entertainments Ord. (5/-)	11/11½	10/3	8/-	—

FROM OUR CITY OFFICE
Palmerston House,
Bishopsgate, E.C.2
Telephone: London Wall 3431

Piccadilly Theatre Deal Rumours Denied

Rumours that one of the big film groups wanted to buy the Piccadilly Theatre were dispelled by E. Thornton-Smith, the chairman, last week, at the annual meeting of the company.

Replying to a shareholder's question, he said there was not the slightest foundation for the rumour.

A lot of people were anxious to buy, he said, but the board had never yet had an offer which it thought it would be justified in passing on to the shareholders.

Slight Rally in Kinema Shares

Despite the talk of the possibility of an increase in the entertainments tax, kinema shares have taken a turn for the better during the week under review. This seems to be largely due to the comparative optimism displayed by J. Arthur Rank at the Odeon meeting, and the determination of the Industry generally to carry on in spite of the difficulties ahead.

Among the big circuits, A.B.P.C. 6 per cent. pref. rose 6d. to 24s. 6d., and the 4½ per cent. pre-pref. 6d. to 22s. Gaumont-British ordinary were 6d. up at 17s. 3d.; and the 5½ per cent. pref. up 6d. at 22s. 3d. Odeon ordinary were unchanged at 33s. 9d.

In other directions, African Theatres recovered 5s. to £7, British Lion 7½ per cent. pref. gained 6d. at 13s., and P.C.T. Construction 7 per cent. pref. 9d. at 25s.

There was again a considerable marking up of debenture issues, with British Lion Studios 4 per cent. up £3 at £92, Gaumont British 3¾ per cent. up £4 at £100, General Theatres 3½ per cent. up £2 at £94. Odeon Associated 3¼ per cent. debenture, on the other hand, lost £1 at £89.

Madame Tussaud's prefd. ordinary rallied 2s. to 24s.

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

A good deal of nonsense was talked during the summer just departed about a "film slump."

* * *

There was, of course, a seasonal decline in business, intensified by the summer being about the finest any of my British friends can remember.

* * *

Added to which, gratuities don't last for ever; and the exuberant "Let's spend it while we can" mood so natural while the shooting was still on, and during the first transitional period from war to peace, could not last for ever.

* * *

And so kinema business in a good many parts of the country took a knock.

* * *

But a knock is a very different thing from a knock-out.

* * *

There was never the slightest need for panic; and only fools and professional enemies of this industry talked about "public taste veering away from films," and nonsense of that sort.

* * *

The last few weeks have told the tale, and completely vindicated my conviction so often expressed in this page that motion pictures are, and will remain, infinitely the greatest form of public entertainment, at any rate in Great Britain, America and all the English-speaking countries.

* * *

Business is bounding everywhere; and, glancing through my latest batch of reports, I read :—

* * *

That "SONG OF THE THIN MAN" is "cleaning up" all over the country.

I have picked this picture of an occasion which makes me, together with all American and British members of Leo's huge international family, particularly proud—the occasion being the presentation of the C.B.E. Ribbon to Samuel Eckman, Jnr., by the First Lord of the Admiralty—because it shows not only Viscount Hall and Mr. Eckman but also Mrs. Eckman.

S.E. will be the first to agree that his 30 years' great work in the film industry, and 20 as head of M-G-M in Great Britain, might have been possible, but would certainly have been infinitely more difficult, without the wife and comrade who has shared all his interests, and many of his responsibilities (including those of the war years), for 28 years.

* * *

When the day-time queues for food, etc., finish, the evening queues for the almost equally essential mental nourishment begin.

That "THE YEARLING" is doing tremendous business almost everywhere, and in many localities beating the opening of "TILL THE CLOUDS ROLL BY," which is *some* "beat."

* * *

That "THE HUCKSTERS" is doing very well in special seasons at Manchester and elsewhere.

* * *

That "THE GREEN YEARS," "THE OTHER LOVE," the aforementioned "TILL THE CLOUDS ROLL BY," "IT HAPPENED IN BROOKLYN," "LOVE LAUGHS AT ANDY HARDY," "THE SECRET HEART," "THE SEA OF GRASS," and "UNDERCURRENT," are doing grand business everywhere.

* * *

And that "A TALE OF TWO CITIES," "WHITE CARGO," "A DAY AT THE RACES," "BALALAIKA," "SEVEN SWEETHEARTS," "BONNIE SCOTLAND," and "BLOSSOMS IN THE DUST" are among the re-presentations doing business comparable with—and often exceeding—the original runs.

* * *

The good tidings from the British provinces are more than matched by the wonderful news from the Empire, Leicester Square——where the 227th West End week of "GONE WITH THE WIND" (the first of its eagerly awaited revival) has been simply miraculous.

* * *

At the foot of this page I show you a photograph taken last Sunday afternoon of *half* the queue waiting to get in to "G.W.T.W." The limitations of photography, and of space, prevent my showing you the other half of the queue, which entirely surrounded the four sides of the big block of buildings comprising the Empire.

It's COME BACK LIKE A HURRICANE! Two out of four sides of the queue which completely enveloped the Empire last Sunday, waiting for the 2,873rd performance of "GONE WITH THE WIND."

— Leo

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-office Angle.
Appointment with Fire (New Realm)—British	**35 min. (U)**	John Kerr, Frank Hawkins, Kathleen Heath.	Unique feature-quota featurette taking the form of an anatomy of fire. Subject interesting and exciting and presentation showmanlike.	**Good general fill-up (CC).**
Christmas Eve (United Artists)—U.S.	**90 min. (A)**	George Raft, George Brent, Ann Harding.	"Old-lace and malarky" containing a number of stories between its spacious but theatrical "boards." Cast and staging impressive, but comedy and melodrama willy-nilly.	**Very moderate star booking (C).**
Crimson Key, The (20th Century-Fox)	**76 min. (A)**	Kent Taylor, Doris Dowling, Dennis Hoey.	"Utility" comedy crime melodrama. Cast impressive on paper and staging good, but story hopelessly involved.	**Doubtful programmer. (NC)**
Ghosts of Berkeley Square, The (Pathe)——British	**98 min. (A)**	Robert Morley, Felix Aylmer, Yvonne Arnaud.	Elaborately mounted comedy cavalcade about two earthbound warriors. Cast long and impressive, but humour heavy-handed.	**Indifferent light booking (CC).**
I Walk Alone (Paramount)—U.S.	**98 min. (A)**	Burt Lancaster, Lizabeth Scott, Kirk Douglas.	Full-blooded gangster melodrama. Story, acting, staging and direction excellent.	**Outstanding "thick-ear" (NC).**
Lost City of the Jungle (G.F.D.)—U.S.	**13 eps... (U)**	Russell Hayden, Jane Adams, Lionel Atwill	Universal-International serial for juvenile audiences. Story actionful, first-rate cast and backgrounds.	**Very good serial entertainment for juveniles (CC).**
Trail to San Antone (British Lion)—U.S.	**66 min. (U)**	Gene Autry, Peggy Stewart, Tristram Coffin.	Spectacular outdoor comedy melodrama, Gene Autry's first since his release from the Forces. Story adequate, songs tuneful, fights realistic and scenery superb.	**Good clean Western (CC).**
Will Tomorrow Ever Come ? (British Lion)—U.S.	**98 min. (A)**	Don Ameche, Catherine McLeod, Roscoe Karns.	Thrilling turf comedy melodrama. Story good, characterisation lifelike, comedy bright and race-track sequences exciting.	**Capital general booking (CC).**
Yankee Fakir (British Lion)—U.S.	**66 min. (U)**	Douglas Fowley, Joan Woodbury, Clem Bevans.	Romantic comedy melodrama with a small-town background. Characterisation and staging good, but development slow.	**Very very moderate second (C).**
REISSUES				
Baby Vanishes, The (International)—U.S.	**75 min. (U)**	Victor McLaglen, Marjorie Woodworth, Dennis O'Keefe.	Exuberant comedy with a baby interest. Reviewed in "Kine." November 27, 1941.	**Good light booking for the family (C).**
Kansan, The (International)—U.S.	**79 min. (U)**	Richard Dix, Jane Wyatt, Albert Dekker.	Spectacular period Western, presented on rousing if familiar lines. "Kine." review November 18, 1943.	**Very good outdoor fare. (CC).**
Serenade (M-G-M)—U.S.	**113 min. (A)**	Jeanette MacDonald, Lew Ayres, Frank Morgan.	Spectacular marital musical comedy drama of the show business. "Kine." review March 30, 1939.	**Popular family booking (C).**
Sundown (International) U.S.	**90 min. (A)**	Gene Tierney, Bruce Cabot, George Sanders.	Spectacular adventure drama of the war in British East Africa. Reviewed in "Kine." December 11, 1941.	**Excellent revival for the majority (C).**
***Up With the Lark (New Realm)—British.**	**82 min. (U)**	Ethel Revnell, Gracie West, Anthony Hulme.	Unpretentious black-market knockabout comedy with music and songs. "Kine." review, November 25, 1943.	**Reliable quota proposition for family and industrial halls (C).**

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.

*** British Picture. † In Colour.**

Reviews for Showmen : *By Josh Billings*

I WALK ALONE

Paramount. American (A). Directed by Byron Haskin. Featuring Burt Lancaster, Lizabeth Scott and Kirk Douglas. 8,796 *feet. Release not fixed.*

FULL - BLOODED gangster melodrama, graphically describing a grim battle of brawn and wits between a crook and his lusty victim. Its sordid and exciting tale, vigorously acted and brilliantly directed, is set in a sumptuous night-club and the plush fittings give subtle contrast to its violent action. Stouter stuff by far than "The Killers," it's a meal and a half for all lovers of red meat. Outstanding "thickear."

Story.—Frankie Madison, a gangster, goes to prison in 1933 for liquor running. His partner, Noll Turner, promises to look after his interests while he is inside. When he eventually comes out he discovers that Noll is the managing director of the exclusive Regent Club. He visits Noll and demands his share, but Noll is evasive and pushes him on to Kay Lawrence, the club's lovely singer. She is moved by Frank's story and determines to help. As soon as Frankie has a chance to discuss matters with Noll, Noll calls in Dave, a member of the original gang. He is forced to tell Frankie that he has no share in the club. Frankie tries violence, but is badly beaten up. Noll, fearing that Dave will divulge information, kills him and pins the crime on Frankie. Frankie goes gunning for Noll and Noll makes the mistake of trying to shoot it out. Although his wits are sharper, he can't and never could beat Frankie to the draw !

Acting.—Burt Lancaster gives a most arresting performance and earns much more sympathy than the character deserves as the slow-thinking Frankie, Kirk Douglas is superb as the artful and unscrupulous Noll, and Lizabeth Scott does the tarnished but big-hearted lady as Kay. Wendell Corey also contributes good work as the conscience-stricken Dave.

Production. — Director Byron Haskin obviously knows all there is to know about handling tough guys. The picture takes time to settle down—but when it gets going it is positively breathtaking. The romantic interest is of secondary importance, but it nevertheless securely fits into the general scheme. Night-club backgrounds are effective, too, and heighten the already powerful drama. It's the best thriller we've seen for some considerable time.

Points of Appeal.—Gripping story, excellent characterisation, skilful direction, big thrills, fine staging and breathtaking climax.

WILL TOMORROW EVER COME?

British Lion - Republic. American (A). Directed by Frank Borzage. Featuring Don Ameche, Catherine McLeod and Roscoe Karns. 8,900 *feet. Release not fixed.*

THRILLING comedy melodrama of the Turf. It covers a lot of ground, some of which is a trifle sticky, but first-class characterisation and expertly photographed racing

REVIEWS—continued on page 20

Pathe Pictures Ltd. Presents

PETER GRAVES

(By Permission of the J. Arthur Rank Organisation)

JOYCE HOWARD

LESLIE BANKS

MARGARETTA SCOTT

IN

Mrs Fitzherbert

A
BRITISH NATIONAL
PRODUCTION

WITH

MARY CLARE · FREDERICK VALK
RALPH TRUMAN · JOHN STUART
HELEN HAYE · WANDA ROTHA

Produced by LOUIS H. JACKSON
Directed by MONTGOMERY TULLEY

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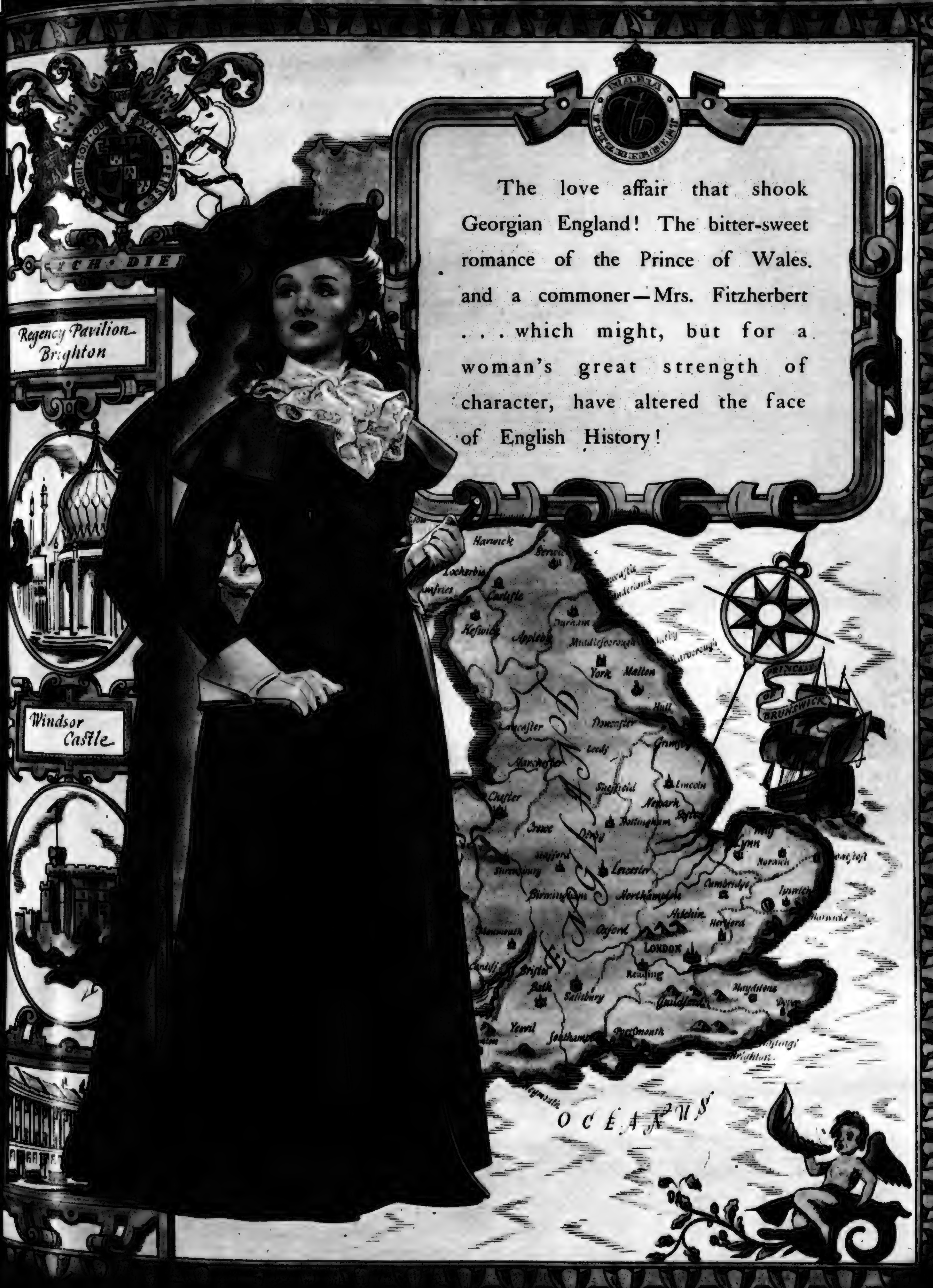

HONI SOIT QUI MAL Y PENSE
ICH DIEN
MARIA FITZHERBERT
Regency Pavilion Brighton
Windsor Castle
PRINCESS OF BRUNSWICK
ENGLAND
LONDON
OCEANUS
Berwick
Carlisle
Keswick
Appleby
Durham
York
Malton
Hull
Lancaster
Doncaster
Leeds
Manchester
Chester
Sheffield
Lincoln
Newark
Nottingham
Derby
Stafford
Shrewsbury
Leicester
Birmingham
Northampton
Cambridge
Norwich
Ipswich
Hitchin
Hertford
Oxford
Reading
Bristol
Bath
Salisbury
Guildford
Maidstone
Portsmouth
Southampton
Brighton
Yeovil
Weymouth

The love affair that shook Georgian England! The bitter-sweet romance of the Prince of Wales and a commoner—Mrs. Fitzherbert . . . which might, but for a woman's great strength of character, have altered the face of English History!

REVIEWS*—*continued from page 17

sequences more than offset a tendency to overload its heart interest. Superbly mounted and directed by a past-master, it's certain to please the womenfolk. Capital general booking.

Story.—Joe Grange, an accountant, gives up his job to become a racehorse owner. His first purchase is Gallant Man, a colt, but he has nowhere to put it. Ronnie Moore, a pretty girl, helps him out. Eventually, Joe and Ronnie marry, but after a son is born to them Joe allows his many successes to go to his head. The losing run follows and in desperation Ronnie enters Gallant Man, now in retirement, for a big race. Joe is furious, but Gallant Man lives up to his name and wins. Victory clears away all marital misunderstanding.

Acting.—Don Ameche acts smoothly and displays a disarming sense of humour as Joe. Catherine McLeod is a pretty and appealing Ronnie, and Roscoe Karns, John Ridgely, George Marshall and a host of other well-known players make their mark in supporting rôles.

Production.—The picture is that rare phenomenon, a racing comedy melodrama that will appeal to women as much as men. Its heart is, perhaps, a trifle large, but it is in the right place and the expertly handled sentimental asides, neatly interspersed with clean humour, effectively bridge its many excellent race-track sequences. Here's a film that successfully combines physical and emotional thrills. Trust Frank Borzage to flavour it to box-office taste.

Points of Appeal.—Good story, popular comedy and romantic relief, realistic thrills, attractive and competent cast, exciting finale, authentic atmosphere, strong feminine angle and intriguing title.

THE GHOSTS OF BERKELEY SQUARE

Pathé. British (A). Directed by Vernon Sewell. Featuring Robert Morley, Felix Aylmer and Yvonne Arnaud. 8,076 *feet. Release not fixed.*

ELABORATELY mounted comedy cavalcade, loosely tabulating the extravagant adventures and misadventures of two old warriors, earthbound since the days of Queen Anne. The tale, borrowed from a novel, seldom drifts from Berkeley Square and its limited viewpoint prevents the big stage cast from making the most of its humours. Starless and for the most part witless, its laughs, such as they are, can be counted on the fingers of one hand. Indifferent light booking.

Story.—General Burlap and Colonel Kelsoe share Queen Anne's dislike for Marlborough, originator, apparently, of the "V" sign. They plan to dispose of him in their Berkeley Square home, but there is a hitch and they themselves "go west." They are arraigned before a celestial court and sentenced to haunt their own residence until Royalty condescends to visit them. In the years that follow, they have many tenants, including a French countess, who turns the place into an elegant gambling joint, an American showman, an Eastern potentate, and a Boer War V.C., but not one succeeds in bringing Royalty to their door. In 1914 they abandon all hope of release, but a Zeppelin drops a bomb on the place. Queen Mary comes to inspect the damage, and at long last their spirits are freed.

Acting.—Robert Morley and Felix Aylmer work tremendously hard as Burlap and Kelsoe, but poor lines and an indifferent script prevent their efforts from being adequately rewarded. The supporting cast is as long as "Who's Who," but its members are in much the same boat as the featured players.

Production.—This Topper-like travesty goes out of its way to complicate its task. It not only keeps repeating its simple first crack, but embellishes the dreary encores with incredibly dull dialogue. Produced at the price of a king's ransom, it's unique in only one respect: its few laughs are the most costly yet to appear on the screen.

Points of Appeal.—Title, setting, stage stars and quota ticket.

CHRISTMAS EVE

United Artists. American (A). Directed by Edwin L. Marin. Featuring George Raft, George Brent and Ann Harding. 8,136 *feet. Release not fixed.*

"OLD-LACE and malarky," containing a number of stories between its spacious but theatrical "boards." It sets out to establish the sanity of a wealthy old spinster, proud foster-parent of three exuberant and wily adventurers, but switches with such bewildering rapidity from one highly coloured tale to another that it is well nigh impossible to keep track of its sentimental central thread. The imposing cast does its best to co-ordinate its many themes and the staging is good, but at best it's still half-baked. Very moderate star booking.

Story.—Matilda Reed, a wealthy recluse, fears that her designing nephew, Philip Hastings, is scheming to grab her fortune by making out that she is insane. Judge Alston interviews Matilda and he finds her a little eccentric, but he agrees to her suggestion that no decision shall be made until her three foster-sons join her on Christmas Eve. Their names are Mario, Michael and Jonathan, but Matilda hasn't heard of them since they set out to make their fortunes some years before. In spite of the lapse of time, Matilda is confident that they will turn up. Mario is guilty of income tax evasion and is wanted for killing a Nazi; Michael lives by his wits and lavishes his easy money on the ladies; and Jonathan, an irresponsible cowboy, stumbles against and breaks up a baby-farming racket, but by some strange telepathy all arrive at Matilda's home on schedule. Philip is exposed, and Judge Alston agrees that Matilda is fit to continue the management of her own estate.

Acting.—Ann Harding gives a very "hammy" performance as Aunt Matilda, but George Raft, George Brent and Randolph Scott succeed in making a few bricks without straw as Mario, Michael and Jonathan. The glamour girls in the cast, Joan Blondell, Virginia Field and Dolores Morgan are merely passengers.

Production.—The idea behind the film, an extravagant hotch-potch of sentiment, comedy, crime and baby-snatching, is, presumably, that "faith can remove mountains," but it's much too dishevelled to prove its point, let alone make good entertainment. A warm and friendly title and an impressive array of big-marquee names are easily its strongest selling angles. Properly exploited, they may get it over.

Points of Appeal.—Cast, title and staging.

TRAIL TO SAN ANTONE

British Lion - Republic. American (U). Directed by John English. Featuring Gene Autry, Peggy Stewart and Tristram Coffin. 6,043 *feet. Release not fixed.*

SPECTACULAR outdoor comedy melodrama, Gene Autry's first since his release from the Forces. The tale, which hinges on the rehabilitation of a roughly handled jockey, has an exhilarating equine interest and this firmly embraces its evergreen fistic and vocal asides. Exciting, sentimentally refreshing and scenically impressive, it's happy proof that its star is no back number. Good clean Western.

Story.—Gene Autry, a cowboy just returned from the war, interests himself in Ted Malloy, a young jockey whose career had been cut short through injuries received in an accident engineered by Cal Young, an unscrupulous trainer. Gene persuades Kit Barlow, a pretty owner, to give Ted a break. Cal is Kit's trainer, and when Gene exposes Cal's crookedness to Kit she buys off the scoundrel's contract. To meet the cheque, Kit has to win a big race and Ted is given the mount. He comes in second, beaten by a short head, but the place money is sufficient to cover Kit's obligations. And that, true to the storybook, is that.

Acting.—Gene Autry acts with vigour and sings pleasantly as Gene, Peggy Stewart is a "classy" Kit, and Tristram Coffin thoroughly looks the part as the unscrupulous Cal. The supporting cast is up to scratch.

Production.—The picture is a little ragged at the start, but it quickly pulls itself together and for the rest of the way it effectively divides its time between the corral, packed with magnificent wild horses, and the racetrack. Tuneful songs, smoothly rendered, accompany its healthy action, while the placing of the heroine's horse second in the thrilling big-race finale is a showmanlike departure from the conventional. Gene can still hold his own with Roy Rogers!

Points of Appeal.—Straightforward plot, the return of versatile Gene Autry, tuneful numbers, good fights, exciting horse angle, and superb scenery.

APPOINTMENT WITH FIRE

New Realm. British (U). Directed by Cecil H. Williams. Featuring John Kerr, Frank Hawkins and Kathleen Heath. 3,122 *feet. Release not fixed.*

UNIQUE feature-quota featurette, taking the form of an anatomy of fire. It illustrates many of the causes of fire, demonstrates the modern methods of fighting it and, at the same time, shows the important part it plays, provided, of course, it is properly harnessed, in our daily lives. There is a slight yet adequate story and this keeps its authentic detail and data and exciting fire spectacle in clear and holding perspective. Good general fill-up.

Production.—The film is a pictorial record of a young journalist's quest for new and authentic copy on fire. Our hero visits the staff college of the N.F.S., goes to fires and even dreams about them and what he sees and imagines, clearly depicted on the screen, is cogent proof that fire is an ever-present danger, as well as a boon and blessing to mankind. The atomic-bomb finale is not only good showmanship, but a timely warning to all—and politicians in particular—not to play with fire. John Kerr is adequate as the reporter and Alan Ivimey and Valentine Dyall provide good commentary. Good interest stuff and authentic thriller, it's reliable British "curtain raiser."

Points of Appeal.—Subject, treatment, impressive thrills, handy footage and full quota ticket.

YANKEE FAKIR

British Lion - Republic. American (U). Directed by W. Lee Wilder. Featuring Douglas Fowley, Joan Woodbury and Clem Bevans. 6,339 *feet. Release not fixed.*

ROMANTIC comedy melodrama, planted in a small American town. Every situation, serious or comic, is burdened with unnecessary dialogue. In spite of good characterisation and atmosphere, it outstays its welcome. Very, very moderate second.

Story.—Yankee Davis, slick travelling salesman, halts in a small Western town. He puts up at pretty Mary Mason's boarding house, but shortly after his arrival, Mary's father is killed while attempting to arrest Duke, a tough gambler. Yankee believes that Duke is the stooge of Randall, the unscrupulous local banker, and suspected head of a smuggling ring. To get further information, Yankee offers a substantial prize to anyone who can successfully name the town's worst character. Shaggy Hartley, a wily old-timer, collaborates with Yankee, and finally, Tommy, Mary's small brother, puts in his spoke and, thanks to him, Randall is spectacularly unmasked as the killer and secret smuggler and pays the penalty for his misdeeds. By this time, Mary and Yankee are in love.

Acting.—Douglas Fowley makes a slick and likeable Yankee and Joan Woodbury is a pretty Mary, but the cleverest cameo comes from Clem Bevans, as Shaggy. He knows all the tricks.

Production.—The small-town characters and detail are effective, but the cultivation of true atmosphere defeats itself in the end by delaying the development of the basic plot. All talk and no action, the film gathers far too much wool to thrill the crowd.

Points of Appeal.—Homely atmosphere, good photography and "U" certificate.

REVIEWS—continued on page 21

REVIEWS—*continued from page 20*

THE CRIMSON KEY

20th Century-Fox. American (A). Directed by Eugene Forde. Featuring Kent Taylor, Doris Dowling and Dennis Hoey. 6,834 feet. Release not fixed.

"UTILITY" comedy crime melodrama, illustrating a well-worn page from a "private eye's" notebook. It piles murder upon murder and then invites the audience to brush away the many red-herrings and compete with the hero and the police in unmasking the elusive killer. The old game, played on a very sticky wicket, is not worth a candle. Doubtful programmer.

Story.—Mrs. Swann, wife of Doctor Swann, a fashionable practitioner, is concerned about her husband and employs Larry Morgan, a happy-go-lucky private detective, to shadow him. Swann is murdered before Morgan has a chance to get going and Mrs. Swann is the next casualty. Morgan is determined to solve the mystery. The police share his determination. Morgan interviews Steve Loring, an aeroplane manufacturer and one of the principal suspects, and learns that he is married to the widow of a wealthy industrialist, who died in questionable circumstances. At the same time, he learns that Swann was the dead man's doctor. He then puts two and two together, and after taking sundry beatings, proves Mrs. Loring to be the killer.

Acting.—Kent Taylor is Larry. Doris Dowling is Mrs. Loring and Dennis Hoey is Steven Loring, but all three find it difficult to preserve their identities. The supporting players are like-victims of a hopelessly involved tale.

Production.—"When in doubt make a whodunnit" is a Hollywood maxim, but, although this type of entertainment is usually a safe bet, there are exceptions and this happens to be one. It introduces so many characters that its plot is quickly lost in the crowd. And you can't get a thrill out of a thriller unless you know what it's all about. Take it away!

Points of Appeal.—Cast and title.

Reissues

THE BABY VANISHES

International. American (U). Directed by Gordon Douglas. Featuring Victor McLaglen, Marjorie Woodworth and Dennis O'Keefe. 6,750 feet. Release not fixed.

EXUBERANT comedy built around the complications which unexpectedly rise from a publicity stunt devised by a temperamental yet resourceful film director. Ivan Ivanski decides that his star, April Tremaine, should have a baby in order to provide more popular appeal with the general public. Patsy Riley, Ivan's secretary, instructs Mike, her engine-driver boy friend, to borrow one. Mike procures it through a casual acquaintance. From this stage the plot becomes hilariously farcical; April meets her ex-fiancé who, upon seeing the baby, thinks the worst; then news of a sensational kidnapping causes panic among the plotters, and, finally, the baby refuses to be disposed of. Reviewed under the title "Broadway Limited," the KINE. review November 27, 1941, described it as a guaranteed laugh for the masses and the family.

Points of Appeal.—Bright, lively and versatile story, good title and big star values.

SUNDOWN

International. American (A). Directed by Henry Hathaway. Featuring Gene Tierney, Bruce Cabot and George Sanders. 8,172 *feet. Release not fixed.*

SPECTACULAR adventure drama of the war in British East Africa, combining the breathtaking thrills of the more ambitious serial with popular romance and lofty patriotic sentiment. It concerns the adventures of a handful of British officers who prevent Nazi attempts to incite revolt amongst the formidable Shensi tribes during a crucial period of the last World War. Classed as an excellent popular booking in the KINE. review December 11, 1941, it has a formidable box-office cast and superb direction.

Points of Appeal.—Exciting story, colourful atmosphere, feminine appeal and good cast.

SERENADE

M-G-M. American (A). Directed by Robert Z. Leonard. Featuring Jeanette MacDonald, Lew Ayres and Frank Morgan. 10,205 *feet. Release not fixed.*

SPECTACULAR musical comedy drama of the show business, concerning the varied fortunes of Mary and James Seymour, a young married vaudeville team. After Mary has achieved stardom the couple drift apart. But, conforming to textbook style, they are reunited in a grand finale of joint happiness and success. Previously reviewed as "Broadway Serenade," the KINE. March 30, 1939, says: "The casting is well nigh perfect, and the musical score has a comprehensiveness that is definitely box-office."

Points of Appeal.—First-rate cast, good music, title and star values.

UP WITH THE LARK

New Realm. British (U). Directed by Phil Brandon. Featuring Ethel Revnel, Gracie West and Anthony Hulme. 7,469 *feet. Release not fixed.*

UNPRETENTIOUS black-market knockabout comedy with music and songs. The co-stars, Ethel Revnell and Gracie West, portray a couple of goofy telephone operators who suspect their boss of being in league with black marketeers. After a series of adventures and misadventures, in which the stars work very hard, the girls finish up with a pat on the back from the authorities. The KINE. November 25, 1943, says: "It has its moments, one or two good tunes and no mean title and star values. Balance indicates a reliable comedy quota proposition for family and industrial halls."

Points of Appeal.—Artless fooling, tuneful songs, star and title values and quota angle.

THE KANSAN

International. American (U). Directed by George Archainbaud. Featuring Richard Dix, Jane Wyatt and Albert Dekker. 7,163 *feet. Release not fixed.*

WESTERN period spectacle illustrating the hectic adventures of an ex-Union Army captain who is tricked into wearing a marshal's badge by crooks, but remains in office long enough to give the thugs a dose of their own medicine and to clean up the district. The story follows a well-established trail, but rousing action, realistic fights, neat and appropriate comedy and romantic relief keep it both eventful and bright. Reviewed in KINE. November 18, 1943, as "very good outdoor fare for the family."

Points of Appeal.—Straightforward, fast-moving plot, hearty fights, popular light relief and good outdoor scenery.

CHAPTER PLAY

General F.D.

LOST CITY OF THE JUNGLE. American (U). Directed by Ray Taylor and Lewis D. Collins. Featuring Russell Hayden, Jane Adams and Lionel Atwill. 13 *episodes. Release not fixed.* — This Universal-International serial follows the adventures of Rod Stanton, an investigator, whose task is to prevent Sir Eric Hazarias from gaining possession of a mineral deposit, vital to the conduct of atomic warfare. Rod follows Sir Eric to the jungles of mythical Pendrang where the cunning of hunter and quarry is maintained in each thrill-sustained sequence. The climax, in which Sir Eric and his discovery are destroyed, is the major thrill of many which will satisfy juvenile audiences. Its main drawback lies in the erratic change of scenery which occurs often without warning, and seemingly without purpose. Excellent juvenile entertainment.

Film Guild Reply to K.R.S. Criticism

Norman Wilson, chairman of Edinburgh Film Guild, replying o criticisms of film societies by he K.R.S. at the opening performance on Sunday of the new Kirkcaldy Film Society, said the im of a film society was not to nake its members intellectual nobs. Being a member of a film ociety didn't mean that they ould look down their nose at Hollywood.

Its object was not to provide pre-ous and private entertainment or a small and privileged group, out to promote and encourage a widespread interest and undertanding of good films everywhere. By raising the general standard of appreciation, the film society movement had done a great deal o arouse and maintain public upport for the best films.

CARLISLE MANAGERS FORM THEIR OWN ASSOCIATION

CHIEFLY for mutual welfare and social purposes, the kinema managers of Carlisle and district have formed an Association which is unusual in that it includes as its chairman the manager of Her Majesty's Theatre, Carlisle, John Sullivan.

It is intended to hold regular gatherings during the winter—including a dinner and social in November—and to arrange for speakers on publicity, exploitation and other Trade aspects of the kinema.

The Carlisle and District Kinema and Theatre Managers' Association has as its secretary George Fishwick, who took over the managership of the Palace, Carlisle, about four months ago. The Committee comprises: D. Clarkson (Public Hall), A. R. Wilson (City), R. B. George (Rex), E. Tyson (Lonsdale), and T. G. Mayne (Botchergate), all Carlisle managers; R. Towers and R. Towers, Jun., of Gretna, and J. Cusick, of Wigton.

Liverpool Cinematurians

Liverpool Cinematurians have arranged a buffet dance from 8 p.m. to 2 a.m. on December 12 at Reece's Restaurant. The committee responsible comprises Albert Latham (chairman), Harold Brooks, D. Westwood, Arthur Sydney, J. Winnall, Miss Tankard (secretary), and Mrs. Tonge (treasurer).

Tickets are 12s. 6d. each; the charge for the "get-you-home" bus service will be 2s. 6d. per head.

U.S. Exhibitors in Critical Mood

The Theatre Owners of America, the largest exhibitor organisation in the U.S., is now entering the tax situation and appears to be taking a line highly critical of Britain, according to a KINE. report from New York.

On November 7, the Association is meeting in Chicago, and the *ad valorem* duty will be the top item on its agenda.

Its view is that American exhibitors have a definite stake in the British situation and should join with the distributors and producers in coping with it.

A charity film show in aid of the Whitehaven Pit Disaster Fund was run by L. Bailey, manager of the Kinema, Astley, near Manchester, by permission of R. G. Vickers, managing director.

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we give a list which covers the period July 12 to August 11, 1947. Films, the names of which appear in italics, are parts of a series (or serials).

BRITISH

Title of Film	Registered by.	Maker's Name.	Length (feet)	No.
JULY 12.				
Journey to Adventure	Warner	Select Classic Prods.	3,843	Br./E. 10505
JULY 16.				
This Modern Age—No. 10 —Rape of the Earth	G.F.D...	This Modern Age	1,877	Br./R. 10510
A Fishy Affair..	British Australasian	J.G. TaylorProds.	3,043	Br./E. 10512
JULY 18				
Mining Review, No. 1	N.S.S. Prods.	Crown Film Unit	794	Br./E. 10513
Mining Review, No. 2	,,	,,	922	Br./E. 10514
JULY 21				
Oil Helps Out	N.S.S. Prods.	Films of Fact, Ltd.	950	Br./E. 10515
Bred to Stay	Exclusive	AnthonyHousset	3,246	Bf./E. 10516
The Great Promise	Eros	BernardCherrick	4,365	Br./E. 10519
Swiss Honeymoon	New Realm	Inter Arts Prods.	5,455	Br./E. 10520
New Pathe Pictorial Nos. 144-156 Series :				
NewPathePictorialNo.151	Pathe	Pathe	757	Br./R. 10522
NewPathePictorialNo.152	,,	,,	729	Br./R. 10523
NewPathePictorialNo.153	,,	,,	834	Br./R. 10524
JULY 25.				
Australian Diary No. 5	M-G-M..	Australian News and Information Bureau.	896	Br./E 10532
Australian Diary No. 6	,,	,,	890	Br./E. 10533
Sunshine Romance	,,	,,	914	Br./E. 10534
JULY 26.				
A Tadpole Tale	G.F.D...	Wallace Prods.	870	Br./R. 10539
A Home in the Stream	,,	,,	910	Br./R. 10540
JULY 29.				
Beyond Price	D.U.K. Films..	D.U.K. Films..	3,100	Br./E. 10565
AUGUST 6.				
A Man about the House	British Lion	British Lion	8,404	Br./Tr.10597
AUGUST 7.				
Colour	M-G-M	Strand Film	1,241	Br./R. 10599
AUGUST 11.				
This is the Life	M-G-M	Australian News & Information Bureau	724	Br./E. 10613

FOREIGN

Title of Film	Registered by	Maker's Name	Length (feet)	No.
JULY 12.				
The Hucksters	M-G-M.	M-G-M.	10,339	F. 10499
Around The World In California	,,	,,	840	F. 10500
Red Hot Rangers	,,	,,	720	F. 10501
Dr. Jeckyll & Mr. Mouse	,,	,,	666	F. 10502
Pet Peeves	,,	,,	703	F. 10503
Love And Learn	Warner	Warner	7,505	F. 10504
The Lie Detector	RKO-Radio	RKO-Radio	5,664	F. 10506
JULY 16				
Gun Town	G.F.D.	Universal-Inter...	4,721	F. 10507
Bad Men of the Border	,,	,,	5,003	F. 10508
Ivy	,,	,,	8,897	F. 10509
Ride To-night	Film Traders	Svensk Filmindus.	9,500	F. 10511
JULY 21				
Dynamite Canyon	New Realm	Monogram-Inter.	4,870	F. 10517
Living in a Big Way	M-G-M.	M-G-M.	9,304	F. 10518
Open City	British Lion	Minerva Films	9,586	F. 10521
I Wonder Who's Kissing Her Now	20th Century-Fox	20th Century-Fox	9,406	F. 10525
JULY 23.				
I'll Take Milk	RKO-Radio	RKO-Radio	1,626	F. 10526
Trouble or Nothing	,,	,,	1,633	F. 10527
Melody Time	,,	,,	1,596	F. 10528
Follow that Blonde	,,	,,	1,604	F. 10529
Wife Tames Wolf	,,	,,	1,553	F. 10530
The Vigilantes Return	G.F.D.	Universal - International	6,025	F. 10531
JULY 25.				
Light and Power	20th Century-Fox	20th Century-Fox	1,364	F. 10535
Caravans of Trade	,,	,,	1,670	F. 10536
Beanstalk Jack	,,	,,	578	F. 10537
Dead End Cats	,,	,,	581	F. 10538
JULY 26.				
Sanctuary of the Heart	New Realm	Pathe Cinema	5,808	F. 10541
Ramrod	M-G-M	M-G-M	8,499	F. 10542
JULY 28.				
Corpse Came C.O.D.	Columbia	Columbia	7,783	F. 10543
Little Miss Broadway	,,	,,	6,262	F. 10544
Heart Royal	,,	,,	6,092	F. 10545
The Assassin	,,	,,	7,952	F. 10546
Mysto Fox	,,	,,	619	F. 10547
Thrills of Music No. 8	,,	,,	944	F. 10548
Loco Lobo	,,	,,	565	F. 10549
Nervous Shakedown	,,	,,	1,400	F. 10550
Uncultured Vulture	,,	,,	525	F. 10551
Two Jills and a Jack	,,	,,	1,652	F. 10552
Cockatoos for Two	,,	,,	542	F. 10553
Goofy Golf	,,	,,	799	F. 10554
Seven Keys to Baldpate	RKO-Radio	RKO-Radio	6,139	F. 10555
JULY 29.				
The Haunted Mine	Pathe	Monogram	4,708	F. 10556
It Happened on Fifth Avenue.	,,	,,	10,322	F. 10557
Beauty and the Bandit	,,	,,	6,261	F. 10558
Bringing Up Father	,,	,,	6,107	F. 10559
Sweetheart of Sigma Chi.	,,	,,	6,396	F. 10560
Secret of Linda Hamilton.	,,	PRC	5,285	F. 10561
Accomplice	,,	,,	5,979	F. 10562
Romance of the West	,,	,,	5,269	F. 10563
Larceny in Her Heart	,,	,,	6,151	F. 10564
JULY 30.				
On the Shores of Nova Scotia.	M-G-M	M-G-M	718	F. 10566
JULY 31.				
Where There's Life	Paramount	Paramount	6,770	F. 10567
AUGUST 5.				
Nanook of the North	United Artists	Revillon Freres	4,688	F. 10568
Dishonoured Lady	,,	Mars Film Corp.	7,943	F. 10569
Merton of the Movies	M-G-M	M-G-M	7,367	F. 10570
Fiesta	,,	,,	9,197	F. 10571
Her Husband's Affairs	Columbia	Columbia	7,552	F. 10572
Amongst the Thieves	,,	,,	6,036	F. 10573
Golden Lady	,,	,,	5,489	F. 10574
Keeper of the Bees	,,	,,	6,158	F. 10575
Tooth or Consequences	,,	,,	577	F. 10576
Screen Snapshots No. 155	,,	,,	890	F. 10577
Screen Snapshots No. 156	,,	,,	809	F. 10578
Leave Us Chase It	,,	,,	590	F. 10579
Squareheads of the Round Table.	,,	,,	1,630	F. 10580
Community Sing No. 107	,,	,,	931	F. 10581
Community Sing No. 108	,,	,,	939	F. 10582
Community Sing No. 109	,,	,,	950	F. 10583
Rolling Down to Reno	,,	,,	1,487	F. 10584
Mother Hubba Hubba Hubbard.	,,	,,	521	F. 10585
Training for Trouble	,,	,,	1,426	F. 10586
Mr. Moocher	,,	,,	679	F. 10587
Hot Scots	,,	,,	1,553	F. 10588
Fiesta Time	,,	,,	679	F. 10589
Wedding Belle	,,	,,	1,548	F. 10590
King Midas Junior	,,	,,	608	F. 10591
Hold that Lion	,,	,,	1,482	F. 10592
Up'n Atom	,,	,,	576	F. 10593
Wife to Spare	,,	,,	1,431	F. 10594
Cupid Goes Nuts	,,	,,	1,455	F. 10595
Hectic Honeymoon	,,	,,	1,657	F. 10596
AUGUST 7.				
The Falcon's Adventure	RKO-Radio	RKO-Radio	5,546	F. 10598
The Red Stallion	G.F.D.	Eagle-Lion	7,256	F. 10600
The Curse of the Allenbys	,,	Universal	5,524	F. 10601
Strange Conquest	,,	,,	5,753	F. 10602
The Spider Woman Strikes Back	,,	,,	5,327	F. 10603
The Wild Beauty	,,	,,	5,518	F. 10604
The Phantom Creeps	,,	,,	6,036	F. 10605
Rustler's Round-Up	,,	,,	5,069	F. 10606
Lawless Breed	,,	,,	5,042	F. 10607
Joan Medford is Missing	,,	,,	5,912	F. 10608
Brute Force	,,	,,	8,721	F. 10609
The Master Key (Serial) :—				
Episode 1—Trapped by Flames	,,	,,	1,795	F. 10610
Episode 2—Death Turns the Wheel	,,	,,	1,574	F. 10611
Episode 3—Ticket to Disaster	,,	,,	1,788	F. 10612

. The registered length of the film, "The Courtneys of Curzon Street" (Br./Tr. 10244), has been altered to 10,205 feet.

The registered length of the film "The Other Love" (F. 10123), has been altered to 8,315 feet.

KEY TO REGISTRATION PREFIXES

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota."

Br./TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

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Every Theatre Manager can easily clear the air of infection today with "GERMSTROYD"—the most effective spraying essence known. Supplied in assorted popular perfumes in highly concentrated form in one-gallon printed enamel drums—*Prices on application.*

No Admission to Germs!

PROOF

"GERMSTROYD" No. 7 is [illegible] by eminent bacteriologists has a Rideal Walker Co-efficiency of 6.0 and that it is by far the strongest spraying essence they have tested. Most spraying essences have a co-efficient of less than 0.1 and are useless as germicides.

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MANAGEMENT

by THE MANAGER

What Sort of Films Make The Most Successful Reissues?

NATIONAL FILM ADVERTISING ALL CHINESE TO ME

ONE of the national Press critics has introduced a most interesting subject, and one that concerns us vitally. He gives a list of the films he, personally, would like to see again, and asks his readers to do likewise. I hadn't thought of that, but his interesting article made me realise that films are reissued without any particularly careful check being made on the wishes of our patrons. What sort of films make the most successful reissues? For myself, I like them to be at least two years old, but prefer those that are five years old, or more.

And I'm not so sure that the biggest money-takers are necessarily the most profitable reissues. There are some films that patrons feel they just must see, but having seen them once, they're no longer interested. Others, they will see again and again, for a variety of reasons, such as a musical theme, as in "Dangerous Moonlight." Other films were unexpected successes and are awaited by a big public. "The Overlanders" is one, but I doubt whether "Theirs is the Glory" would do any business now. The columnist I refer to asks for "White Hell of Pitz Palu." I have no wish to see it again, would my patrons? There is no limit to this subject, and I would be interested in some views on the matter; these would be of value to the renters.

Difficult to Understand

RECENTLY, a patron asked me to explain a double-column advertisement issued by the Rank Organisation, and, honestly, I was stumped. Some of you may have seen it. So far as I can remember, it was a line-drawing of a Chinese coolie, with a caption "Showing at 6.15," and the copy explained that "Great Expectations" and other films were playing all over the world. I may be pretty dumb, and there is probably a perfectly simple explanation of this apparent allegory, and it's Mr. Rank's money, anyway, and therefore none of my business, but I am curious enough to want to know what that advertisement was selling, and to whom.

At this time, my own personal view is that national space could be used with better advantage to all concerned if it sponsored a back-to-the-kinema movement. I know one manager who is running a little private campaign in his town that I propose to copy. He is asking the public to switch off all their fires and lights one evening every week and go to the pictures. I feel certain that he will pull in some extra patrons, because there is so often one who otherwise couldn't be bothered going out.

S.C.M. Solemnity

I HAVE read with interest the September and October issues of "S.C.M.," the official organ of the Society of Cinema Managers. It presents, laboriously, and at length, the deliberations of the National Executive Committee, and very solemn affairs these appear to be. I do so hope that we're not going to take ourselves too seriously. I'm all for the professional status to which we aspire, but we mustn't forget that we are also showmen with a tradition of colour and pageantry, and flamboyance, even.

This, of course, is an opportunity for quite a few cracks at myself about what sort of meetings I suggest, but try not to get me wrong. I am hoping that, in addition to looking after the welfare of managers, the Society will do something to improve the conditions of the Industry, because our own future depends on the prosperity of the Trade.

Even I was honoured with a spot on the agenda. Apparently I inadvertently nearly called a National Council meeting with a loosely worded paragraph. Sorry, chaps, I'll try to behave myself in future. In fact, to show how contrite I am I'll pass on to my readers your reference to myself, as I'm quite sure many of them didn't read that far down in your magazine. ". . . Anything which might be stated in the page (this page) with regard to the activities of the Society should not be taken as authentic; that only the information communicated by the National Executive and head office to the branches through the medium of its own official organ, 'S.C.M.,' should be regarded as official." There you are, you have been warned; this is all my own work!

The Film Ball

THE C.T.B.F. has benefited substantially from the recent film ball. I see that this is to be an annual event—by courtesy of the *Daily Express*! Surely, nothing can be more ironic than to find a national newspaper, and one that has never been too kind to us, running a Trade Ball, on behalf of our own especial charity? It should not be too much to ask that this great Trade of showmen, as ours is reputed to be, should organise and run its own Trade Ball.

Transport Moan

HERE is a moan from a film transport chief who contends that most managers don't exercise sufficient supervision over the dispatch of films. He asks me to suggest a few simple rules that can easily be carried out, and will facilitate the services rendered by the carriers.

Few of us ever see these lorry drivers who pull in at all sorts of unusual hours; they seem particularly to prefer the small hours of the morning, and we wouldn't be expected to stay up till then, but here are the rules he asks managers to see are observed by the projection staff, and, further, to check up every now and then to ensure that they are being complied with:—

(1) List clearly and concisely the transit cases awaiting collection. Where two or more tins are involved for one film say so.

(2) Give a final total, showing the precise number of tins awaiting collection.

(3) Leave your stuff for collection in the same place every changeover day, and keep all the tins together.

(4) Perhaps most important of all—ask your projectionists to ensure that the clips are used on the lids. I can well believe a lorry driver's annoyance if he picks up a transit case by the handle and the lid flies open, causing the parts to be festooned round the dump.

(5) Don't expect your transport people to hear about the late booking you made which isn't on the list supplied to them. The chances are that you'll get it, but you cannot be sure unless you advise transport by letter of any changes in your programme

Generally speaking, these chaps are pretty co-operative, and seldom let us down. I am gratified to know that they think I can, in this column, make things a little bit easier for them and no doubt easier for the managers concerned, and the dispatch departments of the renting houses.

The Harshest Line

TO Ewart Hodgson, *News of the World* film critic, I award the button with palms and bars, for what I think is the cruellest phrase ever used to describe a British film. He says . . . "Final verdict, 'Uncle Silas' could be much improved by cutting—right down the middle!" As a matter of fact, I don't agree with him as I think this film will do good business.

Robbing Peter....

I HAVE received a thoughtful and logical letter from H. G. McGill, licensee of the Pavilion, Cardiff, who, while paying me the compliment of agreeing with most of the suggestions I have put forward regarding procedure in the event of films getting into the short supply class, pulls out a revolutionary idea that disturbs me because of the coldness of its logic. His proposal is that, in the event of a serious film shortage all kinemas equipped for stage presentations should be prohibited from showing films, and so release that much more product for those without stages. Theoretically, that suggestion merits serious consideration, but I have come to the conclusion that, apart from being impracticable, it would be unfair. I fail to see why the proprietors should be penalised for their foresight. Proprietors who invested anything from £5,000 upwards on a stage and equipment did so as a very substantial insurance premium just in case the time came when it might be needed. What right have you, Mr. McGill, and any others who think likewise, to demand this capital levy to enhance the prosperity of your own business?

There may be a case for terminating the supply of films to all houses that were recognised as theatres or music-halls before a certain date, say the introduction of "talkies." But even then it is most probable that hardship would ensue for many innocent and hard-working exhibitors. I have already referred to the possibility of stages having become derelict over the last few years, and I should think that a very great proportion of them fall into that category. No, Mr. McGill. I respect your comments, but with the evidence available, I'm afraid your scheme is unworkable.

Letters to the Manager on p.28

SHOWMANSHIP

Gaumont British Introduces Scheme to Start You Thinking

IN the post-war years we have seen a remarkable increase in the number of showmanship competitions, often with very handsome prizes, sponsored by renting houses and circuits. Naturally, I have watched their progress with interest.

The competitive spirit in any sphere of life is an admirable thing, and, undoubtedly, competitions of this kind inspire managers to greater effort in putting over certain films to subsequent benefit of the box-office.

But the increasing number of competitions has caused certain doubts in my mind. Are these competitions of benefit to the Industry, generally? Are they fair to the individual manager?

In my view the answer to the first question lies in the fact that it is possible to over-exploit a film. Most showmen, I think, will agree that it is absurd to boost a picture of mediocre quality to the absolute limit. The showman that does may get away with it once or twice, but in selling the public a dud there are bound to be repercussions. He is undermining the public's confidence in his advertising, and his subsequent publicity, merited or otherwise, will lose its value. Consequently, his business deteriorates. Therein, I would say, lies the danger of too many competitions. They are liable to encourage the indiscriminate use of exploitation and in the end prove detrimental to the Industry.

One cannot blame the manager for going all out on a film where a valuable prize is involved. Most of us are interested in winning a just reward for our enterprise and energy, but there are always the few who are out to gain personal reward, without thought of scruples or the cost to others.

My second question has been answered by managers themselves. The question was discussed, I understand, at a recent London meeting, representative of managers from all parts of the country. It was pointed out that there were two factors militating against exploitation competitions. First, that it took six months or more for a film to be played on a circuit and that prize results could not be announced before the run had been completed. Secondly, and I think, more important, that managers of first-run houses had to start from scratch and their ideas were often used and improved upon by managers of subsequent-run houses.

It is for these reasons that Jimmy Forsyth, Director of Public Relations, G.-B. circuit, has decided to drop the normal form of competition and initiate a scheme which, in his own words, "should result in a complete pooling of ideas and complete fairness in apportioning credit."

The idea is that G.-B. managers, relief and assistant managers, shall submit exploitation ideas on a particular film before it is released. Prizes amounting to £50 are to be awarded for the most *PRACTICAL* ideas.

The scheme is starting with "Uncle Silas," and details have been circulated to G.-B. managers, together with a synopsis of the film, under the heading: "To Start You Thinking."

I think it is a most excellent scheme and one that will ensure the individual manager will receive due credit for his enterprise.

Unusual Display Panel

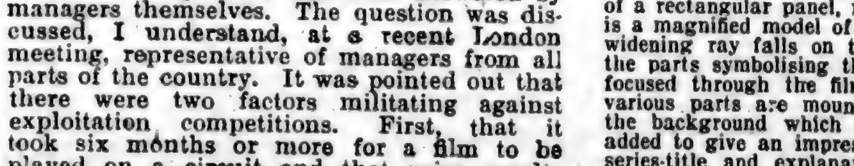
HUBERT A. ROBERTSON has designed an unusual display panel for the purpose of advertising the "Modern Age" series of British interest shorts at the Greenwich Odeon. At the top corner of a rectangular panel, measuring 4 ft. 6 in. square, is a magnified model of a human eye from which a widening ray falls on to a terrestrial globe below, the parts symbolising the eyes of the people being focused through the film upon world affairs. The various parts are mounted in a different plane to the background which is painted blue with stars added to give an impression of infinite space. The series-title and explanatory text are added and a cylinder at the foot carries the name of the latest issue in the series. To keep up interest, Mr. Robertson moves this display to different parts of the theatre from time to time.

Hectic Week

ERNEST HURRY, of the Edmonton Regal, has been having a hectic time. He had three personal appearances within four days. In connection with "Holiday Camp" (G.F.D.) he ran a competition to find the Ideal Holiday Girl, and for the finals devised and (with the help of his staff) built an appropriate setting consisting of two separate scenes back-to-back on the revolving stage. The first was used with partially closed curtains as a backing for the appearance of the finalists, one by one.

When all of them had appeared, the curtains parted, the stage revolved, and the girls were disclosed basking on a sandy beach. The judges included the beauty editress of *Woman*, and Jack Warner attended to present the awards, consisting of cash prizes and a pass for a week's stay at a Butlin camp.

The film was opened on the Monday by the appearance of Yvonne Owen and Jimmy Hanley, and on the Wednesday the Mayor and two airborne colonels were received by a guard of honour when they attended to appeal for a recruiting campaign.



OPEN THE DOOR—?

"Only men with strong nerves should open this door and see THE MAN WITHIN" (G.F.D.) was the notice attached to a dummy door (left), set up by P. J. Mills at the Gaumont, Liverpool. The result of opening the door is seen on the right

"Duel" at Felixstowe

A MOTOR pleasure launch figured in the preliminary exploitation arranged by A. Field, Ritz, Felixstowe, for "Duel in the Sun." A linen banner, 20 ft. by 2 ft., was fixed to the side of the boat, and each day, at the busy periods, the boatman travelled the full length of the town's beach.

Further publicity was gained through a car-hire service, which displayed suitably worded posters on its service van.

Two girls carrying "Duel in the Sun" parasols promenaded the town's walks during the week before playdate and the week of showing.

An attractive foyer display was made in conjunction with a local sports outfitter, who also gave a full window display coupling the film with an array of sports gear.

Stickers in the shape of the sun carrying the film's title were pasted on the back of car windows by the theatre car-park attendant, and additional tie-ups were arranged with 12 businesses of varying types in the town.

Army Recruiting Campaign

AN appeal for recruits to the Army was included by W. E. Russell, Odeon, Sutton Coldfield, in his exploitation for "Frieda." Arranged in the foyer was an arresting display of Army badges, ribbons, machinery and tools, made by Army apprentices, together with photographs illustrating life in the modern Army.

The tie-up was effected by a showcard worded: "Two questions: (1) The Army offers you a career—would you take it? (2) Would you take 'Frieda' into your home? An entirely different story altogether. Here next week."

Tie-ups were also made with two estate agents, furniture store, radio dealers, and an electric appliance store. Here, again, the "Would you take 'Frieda' into your home?" controversy was featured.

For "How Green was my Valley" an effective tie-up was arranged with W. H. Smith's booksellers. A whole window was devoted to a display of the book, with stills and posters relating to the film.

Pavement Artist

SOME time ago, W. Smith, Odeon, Halifax, noticed that the Society for the Prevention of Accidents used stencilled slogans on the pavements in their "Safety First" campaign. A week before screening "So Well Remembered" he contacted the secretary of the local branch and persuaded him to put out a safety slogan incorporating the film's title.

The society provided stencil, paint and labour, and the following message was stencilled on pavements in the town: "Danger—'So Well Remembered'—Afford Safety."

Another effort of Smith's, which enhanced the goodwill of the theatre and of the circuit, was a lecture he gave to the Film Appreciation Group of the Halifax Youth Organisation. His address lasted one hour and was followed by a fifteen-minute question period. Discussing the star and title values gave him the opportunity of referring to films that were coming to his theatre.

Barnet Tie-up Scheme

LESLIE W. STONE, of the Barnet Odeon, carried out a comprehensive tie-up campaign to put over "The Master of Bankdam." He had displays in the windows of a fashion house, furnisher, library and florist, all of whom devoted considerable space to publicity material for the picture linked with their own wares. The florist also decked the cloakroom in the theatre with flowers.

New Type Display

A TYPE of foyer display with which J. Alexander, Odeon, Dudley, has been experimenting recently, which involves the use of glass panels, was used to exploit "So Well Remembered."

Cut-outs of star portraits were pasted on to the sheets of glass and a mask of paint was placed around the edges to form a frame. Wording referring to stars, title and playdate was painted on the front by placing the glass over a poster and painting over the outline as seen through the glass. After use in the theatre these glass panels were transferred to various shops in town. Each panel was headed "Another British film to remember."

The co-operation of the local office of the M. of H. was also obtained to link-up a scene in the film which showed the danger of failure to protect children from diphtheria, with an immunisation campaign in the town. An information bureau was set up in the foyer, together with a display consisting of posters, leaflets and photographs and the town's immunisation centre.

A further foyer display was made with the use of some stills of stars of the silent days. These were placed in frames and captioned "'So Well Remembered'—Stars of Yesterday." A corresponding display of British stars of to-day carried a similar caption.

Beauty Competition

JOHNNY WAKEMAN had two schemes for exploiting G.F.D.'s "Magnificent Doll" at the Stepney Troxy. One was a contest in which girl patrons were invited to submit photographs of themselves if they thought they resembled Ginger Rogers and then to appear on the stage for judging by the Mayor and house manager W. Jakes. Between 300 and 400 responded to this invitation.

Wakeman's other notion was to present a doll to the mother of the first girl born at the beginning of the run of the film. In this, of course, he received the co-operation of the local maternity authorities and obtained very wide publicity in consequence.

Local Show Provides Boost

THE "Newport Show," an annual event, gave C. Dawson, Odeon, and B. G. Prucell, Tredegar Hall, an opportunity to exploit "Frieda." Sites for posters were obtained at all entrances to the Caerleon Racecourse, where the affair is held, and streamers containing a suitable catchphrase confronted all motorists on the roads leading to the show.

A leading draper's store gave a window display using the "Clothes for the not-so-young" angle, as modelled by one of the stars in the film.

Poster Exhibition

N. F. COMER, Odeon, Taunton, arranged an exhibition of stage and kinema posters of the past relating to some of the best-known talkie and silent films from about 1915 onwards in connection with "So Well Remembered."

A Radio Link

A NUMBER of tie-ups with leading local stores was the main feature of J. S. Livingstone's campaign for "Green for Danger" at the Victoria, Stoke-on-Trent.

Realising that the film was running as a radio serial, he arranged, in co-operation with K.B. Radio, an effective display in a local dealer's shop. This consisted of the latest models in radio, set against a green background with stills from the film. An attractive art card placed in the centre carried the caption, "Listen to radio's latest thriller, 'Green for Danger,' on radio's greatest achievement, K.B. Radio, but don't fail to see the film at the Victoria."

Similar displays were made with a furnishing store and gown-shop, tying-up the film with Buoyant easy chairs and ladies' fashions.

Bury Preview

VALUABLE publicity was gained for "So Well Remembered" at the Odeon, Bury, as a result of a special preview, staged by assistant manager W. Henderson, a week prior to playdate.

Among those who attended were the Mayor and Mayoress, members of the police force and a number of civic dignitaries.

In addition, Henderson had special brochures sent out to hairdressers, hotels and cafés for distribution to the public, and 350 photogravure folders, overstamped with playdate, were personally handed to patrons.

Tie-ups were effected with several local tradesmen, the link being "The days of coupon-free articles are 'So Well Remembered.'"

Protective Umbrella

"TILL the Clouds Roll By" was exploited by R. Parson, Aston Cross Picture House, Birmingham, by a tie-up with a clothing store, linking-up with rainwear.

Life-size cartoon cut-outs of the stars wearing raincoats and carrying umbrellas were exhibited in the firm's windows, along with stills and printed matter relating to the film and playdate. Art cards at either side of the windows carried the messages, "Dance through showers with a raincoat of ours," and "'Till the Clouds Roll By' one of our raincoats will keep you dry."

A tie-up was also effected with the local National Savings Committee.

Poetic Attendant

ONE of L. H. Tallantine's part-time attendants at the Grand, Maltby, who does duty at the children's matinées, wrote a short poem on his observations of the children's reactions when attending matinées.

Tallantine had this poem printed on leaflets and the children willingly bought a copy for one penny. The proceeds were given to the C.T.B.F. and a local charity.

The poem was also used for a children's competition. Savings stamps were awarded to the youngster delivering the best recital of the poem.

"Narcissus" Aids Mining Drive

W. G. THOMAS and his assistant, R. Parry, Odeon, Port Talbot, tied-in "Black Narcissus" with the Ministry of Labour's recruiting drive for the mines.

Recruitment pamphlets, issued by the M. of L., were distributed from the theatre, and an attractive display in the foyer carried art cards worded: "Two blacks won't make a white—but 'Black Narcissus' makes for your perfect entertainment, and Black Diamonds make for the Nation's Prosperity."

Additional display material tying up with the film was exhibited at the M. of L.'s resettlement office. Other tie-ups were arranged with furniture and electrical stores.

But Not Stilted

A STREET stunt, which aroused a great deal of interest in Liverpool, was staged by A. Franklin, of the Rialto, for "It's a Wonderful Life." A man appeared on the streets wearing a top hat, and walking on stilts. Fastened to the front of his tunic was a poster worded "I'm up in the air 'cos 'It's a Wonderful Life'—Rialto, now."

Franklin also arranged a Charleston contest in the theatre ballroom, and arranged for the local A.T.C. band to appear on the stage each evening of screening.

Air Co-operation

AS he happened to be screening Paramount's "Blaze of Noon," an air picture, during the recent Battle of Britain Week, H. G. Longthorn, Leytonstone, linked-up with the R.A.F. recruiting drive. This resulted in a fine display of engines, propellers, rafts, guns and other equipment in his foyer

Fashion Competition

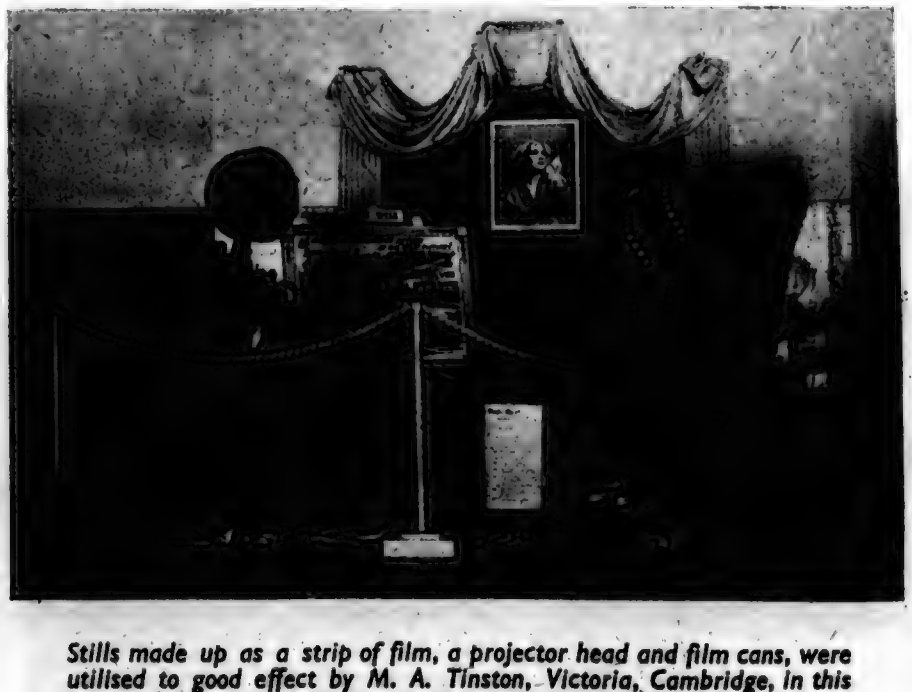
ONE of the features of the publicity campaign planned by Harry Finnis, Trocadero, Liverpool, for "The Loves of Joanna Godden" was a compe-

Continued on page 28

The Mayor of Hornsey making briquettes when visiting the Hornsey Fuel Economy Exhibition organised by J. C. Glasgow, at the Rink, Finsbury Park. He is seen with the Mayoress, Glasgow, C. Barnes, assistant manager, and a member of the W.V.S. who acted as demonstrator

So Well Remembered
JAMES HILTON STORY
5 Big Stars
ODEON
MON SEPT 8
JOHN MILLS
MARTHA SCOTT • PATRICIA ROC
TREVOR HOWARD • RICHARD CARLSON
ALL STAR PERFORMER

"An all star performance," was the slogan which linked SO WELL REMEMBERED (RKO-Radio) with Mr. Therm in this neat gas showroom tie-up arranged by B. Ian Craig, manager at the Odeon, Cardiff



Stills made up as a strip of film, a projector head and film cans, were utilised to good effect by M. A. Tinston, Victoria, Cambridge, in this "eye catching" foyer display for THE PERILS OF PAULINE (Paramount)

MUSIC

Edited by JACK COURTNAY

Balham Enterprise—The Hammond Plays its Part at Hammersmith

"USE what you have and you will never want" is an old truism which manager Cross, at the Balham Picture House, has apparently taken to heart. Ignoring the fact that he has no Brenograph, spots or console lift, he makes the best use of his resources to present the organ to the best possible effect in the circumstances.

When I caught Reg New on a guest appearance there recently, he was introduced over the mike with witty and succinct commentary by friend Cross acting as "phantom" compère. New's programme on this occasion consisted of an old favourite, a request number, a novelty and an abridged performance of the "Warsaw Concerto." He then accompanied one of the staff who has gained local fame as the singing usherette. Her performance of "Bless You" and "Now is the Hour" brought down the house.

Not content with entertaining the people who have paid for admission, Cross believes in letting the world know that he has an organ, by relaying the performance to the outside queues via loudspeakers.

This enterprise by one who does so much with so little should give some who do little or nothing with much—much to think about.

*

I WAS particularly pleased to chat over old times with general manager Moneypenny at the Gaumont, Hammersmith, when I called in to hear "Six Hands in Harmony."

Pagen, Mordish and Casey were the executants on this occasion, and I think their act has improved considerably since last reviewed in these columns.

Their Gershwin selection was very well thought out, and I must say I prefer the Hammond in combination rather than solo. In this performance there I heard only one striking change, and that was when Bobby brought a string ensemble into play.

Basically a sort of horn-diapason tone predominated, and the general impression is of a reed band "tonguing" hard. I am of the opinion that the simulation of smooth kinema organ tones is being much neglected by electronic keyboard exponents today.

*

Robin Richmond, recently transferred to the Dominion, Tottenham Court Road, has teamed up with Barry Wicks to take his "Organ Grinder's Swing" outfit on tour. Bernard Delfont has them under contract for one year, and they open at the Empire, Croydon, on November 3, and will tour the circuit for six weeks

*

The large Christie at the Regal, Edmonton, is being added to and rebuilt by Wurlitzer. It is to have a gala opening early in November.

SHOWMANSHIP—continued

tition arranged by the editor of a group of newspapers published in several of the urban districts.

Reproduced in the newspapers were five Edwardian hats as shown in the film, and competitors were asked to place them in order of merit. Prizes of 10s. 6d. and two seats each for the Trocadero were awarded to the winners.

The editorial extended over five columns, and was published in 12 newspapers

Sheffield Competitions

TELFORD BROWN, Capitol, Sheffield, ran a highly successful "Miss Sheffield and Mr. Sheffield" competition in conjunction with the Health and Strength League. It created capacity houses.

Heats were held at two Wednesday night shows and the finalists appeared on the Saturday night.

Timely Tie-up

A TIMELY and effective tie-up in connection with "They Made Me a Fugitive" was arranged by Arthur Davids, of the West End Kinema, Birmingham. He secured the use of the window of the city showroom of the Corporation Electricity Department, and designed a display of portraits of Sally Gray and Trevor Howard and publicity for the film based on the nation-wide appeal for economy in the use of current.

Other Credits

W. QUEST, Marlborough, Holloway ("O.N.C.C."—Road Safety); Leslie Fletcher, Carlton, Nottingham ("The Big Five"); T. S. Aldworth, Regal, Bracknell "Till the Clouds Roll By"); George Bernard, Odeon, Bury ("Wild Harvest"); D. Bowden, Regal, Bridlington ("Courtneys"); John B. Fisher, Broadway, Southampton ("Courtneys"); A. P. Fitzpatrick, Odeon, Harlesden ("So Well Remembered"); A. W. Brown, Regal, Gt. Yarmouth ("Duel in the Sun"); G. C. Dilley, Ritz, Edgware ("Courtneys"); Miss L. Watt, Florida, Glasgow ("The Egg and I"); E. P. Hill, Princess, Peterborough ("It's a Wonderful Life"); F. C. Cockerill, Ritz, Scunthorpe ("The First of the Few"); F. G. Hawkins, Hippodrome, Derby ("Frieda"); R. W. Parker, r/m, Ritz, Penzance ("Duel in the Sun"); D. V. Walton, Wicker P.H., Sheffield ("The Outlaw"); J. G. Glasgow, Rink, Finsbury Park ("Down to Earth"); T. Rowland, Odeon, Chesterfield (O.N.C.C. Kerb Drill); E. C. Henman, r/m, Regal, Hackney ("Courtneys"); G. Leopold, Ritz, Market Harborough ("Till the Clouds Roll By"); C. Stokes Kelvin, Glasgow ("Johnny O'Clock"); R. G. Francis, Regal, Chester ("Duel in the Sun"); W. J. Jay, Ritz, Sunderland (opening Minors Club); L. Putman, Odeon, Loughborough ("Dear Murderer").

FUEL TIE-UP

H. J. Fletcher, Regal, Walham Green, secured good prestige publicity when he tied-up with Fulham Fuel Economy Campaign, and arranged the personal appearance of Derek Farr and Hazel Court to present the prize in the district fuel saving competition

LETTERS TO THE MANAGER

"Why So Many Managers are Disinterested"

LEICESTER S.C.M. VIEW

IN your article of October 2 you say, "I wonder why so many are disinterested."

I have over 30 years' experience in all branches of the Trade, and during 14 years of this with a circuit have trained a number of the present-day managers. The majority of these, I feel, consider themselves just another employee of an exhibitor and as such will show no interest in any organisation that does not include *all employees.*

Professional status does not interest them one bit, and what they have gained through the S.C.M. national charter is just taken for granted. As you say, so many exhibitors are defaulting under the agreement. This again proves that it stands good on paper only.

I am well aware of the number of cases that have already been cleared up by the S.C.M. national secretary, but I am afraid there are still a great many more to be cleared up.

Mr. Kerr's answer to you *re* affiliation to the T.U.C. will do more harm than good to recruiting for the S.C.M. for I repeat professional status means so little to so many.—*S. F. CUNNINGHAM, Chairman and Delegate, Leicester S.C.M.*

Those Older Gentlemen Who Are "Sitting Pretty"

As one who has always been ready and most willing to learn—be the teacher a "wise old owl" or even a "mere child"—I feel I should like to take this opportunity to put forward my own suggestions and possible criticisms upon the remarks in your article referring to the S.C.M.

Would it not be possible that the apparent apathy upon the part of the younger managers (and by this I mean the reliefs, assistants and trainees) is due to the obvious indifference and constant irritation displayed by some of the older managers when their younger counterparts have to take over their theatres or work with them.

By the older managers I mean in the main those gentlemen who are "sitting pretty" and have no qualms collecting the credit or bouquets which in actual fact may be due solely to ideas which originated or were carried out by their younger associates. I could not help feeling when the Managers' Charter was first muted that behind the scenes considerable activity was taking place to ensure that the older managers "had the whole of the cake." As for the younger managers, why give them too much incentive?

This may be rather a bold statement, but to instance my own case, I cannot say that as a relief manager I have benefited one iota through the formation of the S.C.M., neither, perhaps, have a good number of my colleagues in a similar capacity.

I feel that if the older managers were as anxious to help their younger associates as they are in ensuring that they get whatever there is "going around," then we shall perhaps have gone a long way to obtaining closer unity. Such a unity would most assuredly inject a virile and life-giving antidote to what you describe as the already failing body of the S.C.M.—*A. J. KALLAR, Relief Manager, 118, Lansdowne Drive, E.8.*

TECHNICAL

OBSERVATION WINDOW

Watt Saving!—Circuit Halls Cut Electricity by 50 Per Cent.

FACTS WHICH GOVERNMENT AND PUBLIC SHOULD KNOW

EVERY watt counts in the drive to curtail unnecessary use of electrical energy and fuel. It was undoubtedly with this consideration in mind that the Ministry of Fuel and Power made its plea to the C.E.A. to eliminate, from October 20, use of electricity for operating curtain control gear, illuminating organ consoles, and the spotlight on organists, decorative lighting of proscenium arches, and the auditorium.

Not forgetting, of course, the complete ban on use of lighting directly associated with advertising and the restriction of exterior and interior lighting to a minimum wattage necessary for public safety.

No one will argue with the fact that it is necessary to conserve power in every possible way in order not to deprive productive industry of the power it needs, least of all the film Industry, which, I should say, has done more than most other non-productive industries in the fuel economy drive.

SOME will argue that the infinitesimal amount of current consumed by a fractional horse-power motor in operating screen tabs, so few times a day, is not worth worrying about.

Well, the position has been closely studied by the experts, and it is agreed that the kinema for the present, at least, cannot contribute further large-scale cuts. So the emphasis is on saving the little bits, for every watt counts.

It is difficult to assess the average consumption of energy by kinemas, due to the wide variety of equipment used and the variation in the size of kinemas, but one small circuit has put it on record that the average consumption of its 25 kinemas was in the region of 850 units per week.

And that would seem to be a very reasonable demand on the electricity load, considering the number of people for which each kinema caters, and the number of units saved in the home when those people are visiting the kinema.

THE C.E.A. General Council has decided to launch a publicity campaign to tell the public just how big a part the Industry is playing in the economy drive.

Exhibitors up and down the country must have a lot of ammunition which would help C.E.A. H.Q. to put over this campaign.

For example, R. H. Godfrey, speaking at the recent N. Western branch meeting, said that the saving at his theatre was 30 per cent., and economy at circuit halls was said to be as much as 50 per cent.

These are facts which should be brought home to the public and the Government.

MEANWHILE, the patron will have to be content to watch a blank screen during intervals, and the auditorium will lack the warm atmosphere created by decorative lighting effects.

This side of theatre showmanship has been developed to a very effective degree by managers and projectionists, and the latter, in particular, are going to be disappointed. For the time being, anyway, they are going to be deprived of the pleasure of showing their artistry in the manipulation of lighting and Brenograph effects during the intervals and the playing-in of titles.

So far as control of tabs is concerned, it will be interesting to hear of devices or ideas to overcome the ban on the use of juice for this purpose.

MY Glasgow correspondent tells me that 150 painters were conveyed by special buses from Glasgow to Edinburgh—a 90-mile trip—to redecorate the A.B.C. Circuit's Regal.

Scaffolding was erected immediately after Saturday's last performance and the job was completed by noon on Monday.

Such is the present-day labour situation.

ANOTHER interesting redecoration story comes from H. J. Horne, manager of the Odeon, Westborough, Scarborough, Yorks.

He writes: "It is 12 years since the Odeon was built, and since then, due to war, there has been no decoration done at all. However, four months ago, I applied for, and was granted, two licences to the sum of £95, and with the assistance of my house manager, N. L. Marcuson, and chief of staff, W. Gibson, I have repainted the entrance hall, stalls, foyer, two large circle staircases, and circle foyer."

Judging by the hand-tinted photographs which Mr. Horne sent to me to illustrate the work carried out, he has done a remarkably good job. The original unrelieved drab green paint on the walls and black paint on the doors has given place to attractive colourings in carefully blended shades. I regret that I cannot reproduce his coloured pictures.

W. G. ALTRIA.

PALACE CINEMA
THE

Before RCA's post-war sound equipment was installed at the Picture House, Cleckheaton, it was exhibited in the kinema's show window with a Ross projector, non-sync turntable and Nevelector rectifier. The show was arranged by H. Allerton and P. Graham of Goodall's Pictures

RCA
SOUND SYSTEM

GAUMONT-KALEE "21" IN DEMAND

Home and Overseas Installations Listed

G.B.-KALEE'S installation programme is running according to schedule. A large number of Gaumont-Kalee "21" sound and projection equipments have been installed in the past eight weeks and a large volume of export business has been recorded.

Gaumont-Kalee "21" sound and projection equipment has been installed in the following: Dominion, Tottenham Court Road; Marble Arch Pavilion; Gaumont Palace, Lewisham; the G.F.D. Preview Theatre, Wardour Street; and at the Gaumont, Birmingham; Classic, Belfast; Central Hall, Bolsover; Miners' Welfare Cinema, Bream; Gaumont, Coventry, King's, Dundee; Majestic, Edwinstone; Picture House, Glasgow; Lyric, Lymington; Gaumont Palace, Plymouth; Palace, Sunderland; Regent, Swindon.

Other G.B.-Kalee projection equipment has also been installed at Princes, Accrington; Garden Cinema, Bewdley; Electric Palace, Burton Latimer; G.-B. Animation, Ltd., Cookham; Regal, Donaghadee; Ormonde Cinema, Kanturk; Regent, Kilkenny; Palace, Londonderry; Gaiety, Newcastle-on-Tyne; Burlington Picture House, Torquay; and furnishings at Windsor, Smethwick; Park, Wolverhampton.

Equipment of various models has been shipped to: Argentine, Australia, Belgium, Burma, British West Indies, Canada, Ceylon, Cyprus, Denmark, Egypt, Finland, French Cameroons, Holland, Hong Kong, India, Iraq, Iran, Kenya, Lebanon, Malta, Malaya, Mexico, New Zealand, Nigeria, Norway, Palestine, Portugal, South Africa, St. Helena, Sierra Leone, Trinidad, and Uruguay.

Bournemouth Planning

Plans for alterations to the Grand, Poole Road, Bournemouth, submitted by Associated British Cinemas, have been approved by the Bournemouth Corporation.

The Corporation has also approved plans for the reinstatement after war damage of West's Cinema, 309-311, Holdenhurst Road, for A. E. Clifton.

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PEOPLE

Changes on Granada Circuit—Shirley Simpson Leaves A.B.C.—Gaumont, Watford, New Manager—Harry Matthews Sails for Canada

Shirley Simpson, who, after 17 years as area supervisor with A.B.C., has resigned and Harry Saunders, manager of the State, Grantham, whose work as campaign manager played a big part in the town's successful Sunday opening poll

A SERIES of managerial moves on the Granada circuit started with the transfer of W. BUSH from the Greenwich Granada to the company's theatre at Kettering. He has been with the circuit 17 years, and after war service with the R.A.F. was appointed manager of the West Ham Kinema in 1946. In November of that year he succeeded L. G. Hitchins at the Greenwich Granada, where H FERRISS has now taken his place. Son of a former stage entertainer and one-time exhibitor in Muswell Hill and Finchley, Mr. Ferriss joined Granada in the spring of 1938, and before the war took control of their Greenford theatre, which he left in 1941 to join the R.A.F. On discharge he was appointed to Willesden.

He is followed there by J. GOODSTEIN, whose career with the company began in 1937. While manager of the Edmonton Empire he enlisted in the R.A.O.C., and on discharge became manager of the Leytonstone Rialto at the end of 1945, returned to Edmonton the following year and was transfered to Greenford about 14 months ago.

The Greenford Granada is temporarily in the hands of W. T. TATE, who has been on relief duties since the beginning of this year. He has been in the Trade 18 years, much of the time with G.-B. in Birmingham and North London and has also had practical experience of stage management through acting as touring manager for Carrol Levis and with variety shows.

ERIC HARRIS, formerly manager of the Scala Kinema, Bath, and now manager and a director of the Chippenham Cinema Co. (Astoria), is shortly leaving the Wiltshire town for Bournemouth where he has purchased a hotel.

The new manager at the Chippenham Astoria is DOUGLAS L. SHIELD, a native of Newcastle, who served during the war in the 1st Rifle Regt. (Monmouthshires). He comes from the Whiteladies Picture House, Bristol, and commenced his new duties last week.

The news of the resignation from Associated British Cinemas of SHIRLEY R. SIMPSON, who has been an area supervisor since 1930, will come as a surprise to many people in the Industry with which he has been associated for well over three decades. Originally on the stage, after service in the Indian cavalry in the 1914-18 war, Shirley Simpson returned to the Trade as booking manager for the Midland Counties circuit. He was prominent in the Leicester Branch C.E.A. and was chairman of the branch in 1924, was general manager of the Regal (now the Odeon), Marble Arch, from its opening in 1928 until appointed London supervisor for A.B.C. Served for five and a half years as command kinema officer, South Eastern Command, and on demobilisation with the rank of Major was appointed area supervisor for the Eastern Counties. His home address is c/o 16, Downshire Hill, Hampstead. Tel.: Hampstead 0604.

P. STANLEY CLAMP has taken over general managership of the Gaumont, Watford, succeeding C. J. HOLLOWAY, who has been moved to the Gaumont, Chelsea. Mr. Clamp has been with G.-B. for about 20 years and was resident at Lavender Hill Pavilion until the outbreak of war, when he joined the Gunners. After demobilisation he took a refresher course at the State Theatre, Kilburn, under John Read, and from there was appointed, in August, 1946, manager of the Queen's, Cricklewood.

After 35 years in the Industry, HARRY MATTHEWS, of Birmingham, sailed with his wife and daughter in the *Aquitania* on Monday to start a new career as a restaurateur in Calgary, Canada. Before leaving he visited the KINE. to bid farewell to the staff of his "only Trade paper," and, through our pages, to thank all exhibitors and other friends in the Trade for their contribution to "one of the happiest careers a man ever had."

Harry became an operator in 1912 for Electric Theatres (1908) of Birmingham, when "handle-turners" were on the job from 2 p.m. to 11 p.m. Eight years later he joined Walturdaws as East Coast representative, and when E. G. Turner left, Harry joined P. G. A. Hammond at the Gaumont Co. and later transferred with him to Pathe. After seven or eight years he turned his attention to film renting and joined Columbia sales staff in the Midlands.

The film tradition of the family is meanwhile being carried on by his son Kenneth, who, although still a young man, already can boast of 21 years' service in the kinema. He is now chief operator at the Granada, Tooting, and the proud father of twins.

ALFRED MILESON, who was for six years with RKO-Radio and operated on the Welsh territory, has joined the sales staff of the Liverpool branch G.F.D.

CLIFFORD R. SEWELL, publicity director, Grand National Pictures, will take part in the B.B.C.'s "False Witness" programme in the Home Service today, October 23, at 7 p.m. He will he "cross-examined" by Ronnie Waldman.

L. B. Fancourt, Executive Administrator, Northern Controls, Odeon Circuit, presents the "L.B.F." Silver Cup to the Chester Team, winners of the exploitation competition for managers in the North Western area of the circuit. Left to right: W. Crowther; W. Simpson, N. Western area controller; L. B. Fancourt; A. H. James, assistant manager; G. G. Jolliffe, manager; G. H. Harrop, trainee manager; the members of the team and F. C. Self

J. H. Hutchison, manager, Ambassador, Hendon, shows Sir Guy Nott-Bower, Deputy Secretary to the Ministry of Fuel and Power, the very small knob of coke (6 ozs.) used to heat a kinema for one patron

The management of the Princes, Brighton, recently acquired by Jacey Cinemas, continues in the hands of A. E. Brown, who has been with Dan Benjamin since January.

He is well known in the area where he started as a boy in the operating box of the Palladium, controlled by Blue Halls. Joining Odeon in 1935, he was promoted manager at Kemp Town and in 1936 returned to the Odeon (now known as the Palladium). He was at Herne Bay until he joined up in 1941 and rejoined Odeon in 1946.

His assistant at the Princes is H. DAVIS, who was formerly second operator at the Savoy, Brighton. J. R. FLEET, who has been at the Princes for 22 years, is chief operator and, incidentally, was warmly congratulated for the quality of the picture he screened at Tuesday's reopening.

The many friends of S. C. MERRALL, who had to relinquish management of the Camden Town Plaza four months ago on health grounds, is now sufficiently recovered to undertake "light duty," and has been appointed mobile manager at the Uxbridge Odeon.

◆

Obituary

Death of A. Ollerenshaw

Arthur Victor Ollerenshaw, who had been associated with the Trade for nearly 30 years and at one time controlled theatres in North East Lancashire, died a few days ago. He was a salesman for G.F.D. on the North Wales territory.

CECIL S. COOK

Cecil S. Cook, partner in the firm of Gordon Cook and Co., theatre and kinema advertising contractors, late of Cintra House, Hornsey, died on October 17 in his 70th year. Prior to 1930 he was for many years a director of Cook's Publicity Service.

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Cecil Parker and Ursula Jeans in THE WOMAN IN THE HALL which is being Trade shown throughout the provinces on November 7

S.O. TAX BASED ON RATEABLE VALUE

Liverpool Justices' Report

THE annual report of the Theatres and Public Entertainments Committee of the Liverpool Justices, approved at the meeting of the justices last Friday, states that the charity contributions from Sunday opening for the year totalled £4,352, of which £217 was paid to the Cinematograph Fund and the balance to the Liverpool Probation Hostels Trust. The special condition regarding the contribution to be made to charity specified the weekly amount as one fifty-secondth part of 6 per cent. of the net rateable value of the premises.

The attention of the committee was drawn to the two films, "Great Expectations" and "Nicholas Nickleby," both of which have the "A" certificate. After seeing the film, the Committee recommended that they be shown under the same conditions applicable to "U" films.

The number of places licensed by the city justices for public entertainment on October 1, 1947, totalled 226 (compared with 218 last year).

The annual licensing sessions will be held at Liverpool on Friday (October 24).

Norwegian Ban

Import of all goods involving British and American currency has been banned by the Norwegian Government.

The decision, which is believed to be only of a temporary nature, obviously affects films.

"The Informer" Press Show

RKO-Radio's "The Informer," which is to be re-presented at the Astoria, Charing Cross Road, on November 2, will be shown to the Press at the Hammer Theatre, Wallace House, 113, Wardour Street, on Wednesday, October 29, at 2.15 p.m.

Letters to the Editor

IN DEFENCE OF BAR 'BINDING'

Facts About Wessex Unit in Sussex

IS it fair that your Eastbourne correspondent should content himself with relaying bar conversations when writing his story on the "Esther Waters" location in Sussex? We all at some time "bind" in bars—in fact, bar-"binding" is the nation's idea of spending its leisure.

The *facts* about our location in Sussex are:—

(1) We were very approximately scheduled to take 14 *shooting days*, and actually stayed 16 *days*.

(2) The unit worked the whole 16 days through two week-ends without break or complaint.

(3) If construction staff were retained longer than originally envisaged, it was to take full advantage of the features of the terrain.

(4) We received entire and continuous co-operation from every operative of every grade, in by no means easy conditions, for which we were duly grateful.

PETER PROUD.
IAN DALRYMPLE.
Wessex Film Productions, Ltd.,
Iver, Bucks.

◆

"Modern Age" Query

SIR,—Your issue October 16, page 33. Item, "Secret Voodoo Rites Filmed."

What is the *real* truth of this? Voodooism is not practised in the B.W.I., but Obeah.

Both come under the B.W.I. Witchcraft laws, which are "hot." It is known to the authorities that this does take place, but is usually indulged in *sub rosa*. Surely this is a put-up job!

J. P. J. CHAPMAN.
The Huon,
Branksome Hill Road,
Bournemouth.

◆

New Junior Club

Feature from G.F.D.

"The Boy Who Stopped Niagara," a new children's entertainment feature, was Trade shown by G.F.D. on Wednesday.

Produced by the Canadian National Film Board, and directed by Leslie McFarlane, the story concerns a little boy who dreams that he pulls a switch and stops Niagara Falls. All electricity in the area is cut off, resulting in chaos, and there is a hue and cry after the lad.

Two Canadian child stars, Jeffrey Martin and Norah McFarlane, are featured.

◆

"Possessed" Dates

The Trade show of Joan Crawford's latest picture will take place in November. The film is "Possessed," and other stars are Van Heflin and Raymond Massey.

"Possessed" is the story of an emotionally unstable woman who cannot accept her lover's decision to end their affairs and whose hysteria finally takes a homicidal turn.

LONDON TRADE SHOWS

Films to be Trade Shown Between Thurs., Oct. 23 and Wed., Oct. 29

Thursday

End of the River (*G.F.D.*)

Studio One. 10.30 a.m.
Cast: Sabu, Bibi Ferreira, Esmond Knight, Antoinette Cellier, Robert Douglas, Torin Thatcher, Orlando Martins, Raymond Lovell. **Director:** Derek Twist.

Dramatic story of how a young Brazilian Indian and his wife are banished by the tribe and travel to civilisation. Bewildered by the complexities of modern civilised life, they abandon movie palaces and return to the place they understand far up the Amazon.

Bibi Ferriera, first lady of the Brazilian stage, makes her debut in her first film She plays opposite Sabu.

Mystery of the Wentworth Castle (*Monarch*)

G.B. Theatre. 2.30 p.m.
Cast: Boris Karloff, Grant Withers and Marjorie Reynolds. **Director:** William Nigh.

Millionaire Cyrus Wentworth is murdered just after his ship, the *Wentworth Castle*, is sunk with a million and a half dollars in bonds aboard. Chief suspect is his daughter's fiancé, Dick Fleming, whose father owns a rival shipping line. Detective Wong is brought in to solve the mystery, and after many false clues and suspects, the crime is eventually pinned to a totally unsuspected person in the shape of Martin, Wentworth's legal adviser.

Friday

Jungle Book (*British Lion*)

Rialto. 10.30 a.m.
Cast: Sabu, Joseph Calleia, Rosemary De Camp. **Director:** Zoltan Korda.

Drama of Rudyard Kipling's story of Mowgli, the wolf-cub, translated to the screen in Technicolor. Buldeo, professional story-teller in the streets of Khaniwara, is approached by English girl who wants to take his photograph. He shrewdly bargains to tell her a true story of India for "a few silver rupees." This begins the story of Mowgli. The film has big animal thrills, blended with a human and significant story.

Personal Column (*United Artists*)

Studio One. 10.30 a.m.
Cast: George Sanders, Lucille Ball, Charles Coburn, Boris Karloff, Sir Cedric Hardwicke, Alan Mowbray, George Zucco. **Director:** Douglas Sirk.

Hunt Stromberg's latest production, this drama of Scotland Yard takes Lucille Ball—cast as an American actress stranded in London—through a series of adventures

A murderer of attractive young women whom he meets by means of advertisements in newspaper personal columns baffles the London police and they employ the young American as a decoy. She is attacked by a mad dress-designer and nearly smuggled into the South American underworld by a master criminal and his accomplice before the real killer is revealed as her fiancé's business partner.

Monday

Dick Tracy *vs.* Cueball (*RKO-Radio*)

RKO Private Theatre. 10.30 a.m.
Cast: Morgan Conway, Anne Jeffreys, Lyle Latell, Rita Corday, Ian Keith. **Director:** Gordon M. Douglas.

Detective thriller based on the famous cartoon strip hero. Dick Tracy, played by Morgan Conway, is called in to investigate the murder of a jewel importer and the theft of valuable diamonds. His antagonist is a strangler named Cueball, who kills two associates in order to retain the diamonds. Assisted by Pat Patton (Lyle Latell) and Vitamin Flintheart, a "ham" actor, played by Ian Keith, Tracy carries out an exciting manhunt before he corners the murderer just as he is about to strangle Tess Trueheart (Anne Jeffreys). The chase ends in a railway yard, where Cueball is killed by a train.

Tuesday

Mrs. Fitzherbert (*Pathe*)

Studio One. 10.45 a.m.
Cast: Peter Graves, Joyce Howard, Leslie Banks, Margaretta Scott, Wanda Rotha, Mary Clare, Frederick Valk, Ralph Truman, John Stuart, Chili Bourchier. **Director:** Montgomery Tully.

Mrs. Fitzherbert, a glamorous Society beauty, is swept off her feet by the wooing of the Prince Regent, but their secret marriage leads to complications both at Court and in Parliament. How their romance ends in heartbreak because of the schemings of a lady of the Court is told in a love story set amidst the pomps of the Brighton Pavilion and other royal residences, as well as in the intimate seclusion of the gardens of Strawberry Hill, Twickenham

Wednesday

Les Portes de la Nuit (*British Lion*)

English Sub-Titles

Rialto. 10.30 a.m.
Cast: Pierre Brasseur, Yves Montand, Nathalie Nattier and Serge Reggiani. **Director:** Marcel Carne

The Devil Thumbs a Ride (*RKO-Radio*)

RKO Private Theatre. 10.30 a.m.
Cast: Lawrence Tierney, Ted North, Nan Leslie, Betty Lawford, Andrew Tombes. **Director:** Felix Feist.

Lawrence Tierney stars as Steve Morgan, who, in making a getaway after killing a theatre manager during a hold-up, gets a lift from Ted North, a travelling salesman. They also pick up two girl hitch-hikers, Nan Leslie and Betty Lawford. A garage attendant recognises the wanted man and the party is forced to hide in a lonely beach house. Here Tierney murders one of the girls when she attempts to 'phone the police, but the gunman and the other girl meet their deaths in a car chase.

The Way of the World (*Butcher's*)

Studio One. 11 a.m.
Cast: Hamilton Deane, Graham Russell and Mary Perkins. **Director:** James Komisarjevsky.

Jane and her fiancé, Dick, come to ask Grandpa for his blessing on their forthcoming marriage. Several times they try to ask the question, but Grandpa must have his say. Films are his pet subject and, having learned that Dick is in the film business, he takes the opportunity to air his views. He takes us back to the days when Mary Pickford, Charlie Chaplin and Barrymore were just beginners. As he ends his reminiscences, they try the question again, but Grandpa returns to his pet subject. Dick is all for progress and talkies and tells Grandpa that his silent dramas were even funnier than the comedies. Grandpa reluctantly admits this, but adds "Forty years from now you will think your most majestic dramas equally funny."

Church service below decks in Noel Coward's wartime story IN WHICH WE SERVE, a British Lion reissue for early Trade show

M-G-M British Sports Dance

METRO - GOLDWYN - MAYER British Studio Sports and Social Club held a dance at the Elstree Way on October 15, at which the England and Middlesex cricketer, Jack Robertson, was the guest of honour. It was preceded by darts and table-tennis finals. The cup, cups and medals for the winners were presented by studio manager Matthew Raymond, deputising for managing director Ben Goetz. The winners were:—

Darts: Plasterers, B. Stillwell, J. Fritzhugh, M. Wyrill, A. Wagstaff.

Table-tennis: Mrs. Hoare, Mr. E. Woodward, Miss Mitchell, Mr. Blamey, Mr. Pitts, Mr. Bond.

Matthew Raymond also presented cricket colours to E. Applegate, J. Brown, F. Bruton, W. Coldham, A. Derby, D. Eaton, H. Goldsmith, J. Hancock, R. Jeffries, W. Jones, E. Morgan, G. Rootes, J. Rootes, C. Smith, F. Walter, A. Wheeler, E. Woodward, and, being awarded colours himself, had these presented to him by director of recording and cricket captain, A. W. Watkins.

The M-G-M Sports and Social Club, although only a very young organisation, already has a membership of over 400, and now that Ben Goetz has made available to them five acres on the studio lot for use as a sports ground, it looks forward to a most active and successful 1948 season.

Fight Film Exclusive

Although the 45-minute fight between Marino and Monaghan seemed on the dull side, Piccadilly Cinematograph Film Productions, by skilful editing, have condensed it into nine minutes of really exciting boxing. All the best points of the contest have been brought out in the short, which Piccadilly is Trade showing at the G.-B. Large Theatre at 11.30 a.m. on Friday, October 24.

Leicester C.E.A. Ball will take place at the Leicester De Montfort Hall on Thursday, November 6.

FOUR BIG REISSUES FROM BRITISH LION

Noel Coward and Korda Subjects

THE reissue of four important British pictures, including Noel Coward's epic of the Royal Navy, "In Which We Serve," and three Korda productions, is announced by Sidney Myers, assistant managing director of British Lion.

The Korda productions are "Catherine the Great" and "Elephant Boy," Trade shown this week, and "Jungle Book," to be Trade shown on Friday, October 24, at the Rialto, at 10.30 a.m.

Noel Coward's genius is reflected in the fact that he was producer, co-director (with David Lean), star, script writer, and composer of the music for "In Which We Serve," a story relating the history of a ship.

The ship, a destroyer of the Royal Navy, is the H.M.S. *Torrin*.

The story opens during the Battle of Crete, when the ship is dive-bombed while steaming at thirty knots and goes down fighting. Among the survivors who are able to reach the Carley float are the captain and two of the crew. As they cling to the float exhausted, wounded and machine-gunned, the film depicts, through their memories, how their families and their home lives are interwoven and dominated by their ship.

"In Which We Serve" stars Noel Coward, John Mills, Bernard Mills, Celia Johnson, Joyce Carey and Kay Walsh.

"Gone With the Wind" Box-office Scenes

Scenes rarely witnessed in the history of the 3,500-capacity Empire Theatre, Leicester Square, have accompanied the re-presentation there of the M-G-M-David O. Selznick production, "Gone With the Wind." Immediately the booking was publicly announced, inquiries for seats began pouring in. The fact that all forward booking was limited to 11s. 6d. seats proved no deterrent.

Most remarkable of all has been the storming of the theatre itself. On Thursday, Friday and Saturday the queues steadily increased, and all day the house was jammed, with hundreds being turned away.

CLASSIFIED ADVERTISEMENTS

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SITUATIONS VACANT ..	4d. per word.
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All Classified Advertisements must be pre paid (except approved accounts) and received by Thursday for inclusion in the next week's issue.

PUBLIC APPOINTMENTS

CENTRAL AFRICAN COUNCIL.

APPOINTMENT OF PRODUCER TO TAKE CHARGE OF 16-MM. FILM UNIT.

Applications are invited for appointment to the post of Producer to take charge of a Central African 16-mm. Film Unit, to be established jointly by the Governments of Southern Rhodesia, Northern Rhodesia and Nyasaland.

The objectives of the Film Unit will be the production of 16-mm. films for joint purposes in the three territories for display to European and African audiences. The Unit will consist of two mobile production units in charge of Director-Cameramen, and will eventually have its own processing facilities. Its headquarters will be in Salisbury, Southern Rhodesia, but a considerable amount of travelling in all three territories will be involved.

The Producer's duties will be to take full charge of the Unit, including its administration, to maintain liaison between the Unit and Government Departments, and exercise supervision over all the Unit's activities. He should have experience of all aspects of film production. The programme and policy of the Unit will be determined by the Public Relations Committee of the Central African Council, and for administrative purposes the Unit will be regarded as attached to the Central African Council Secretariat in Salisbury.

The salary attaching to the post will be on a scale £1,250 by £50 to £1,500. The successful candidate will enter the scale at a point appropriate to his age, qualifications and experience. Other conditions of service will be generally comparable with those prescribed for the Public Service in Southern Rhodesia, and will include free transport or travel and subsistence allowance of 25s. per day when absent from headquarters on duty. Candidates are warned that under existing circumstances housing is difficult to obtain in Salisbury. The appointment will in the first instance be on a contractual basis for a period of three years, with provision for renewal or extension on terms to be agreed between the parties to it.

In the event of appointment of a candidate resident outside the three territories, assisted passages or travel to Salisbury will be provided for him and his family on taking up the appointment, and similar provision will be made on the conclusion of the contract.

Applications should be addressed so as to reach the Chief Secretary, Central African Council, P.O. Box 1403, Salisbury, Southern Rhodesia, not later than November 25. Applicants, who must be British subjects, should give full details regarding nationality, education, previous experience, war service, age and marital condition; the names of two referees who have known the candidate personally for at least five years should be given.

SITUATIONS VACANT

Vacancies advertised are restricted to persons or employments excepted from the provisions of the Control of Engagement Order, 1947.

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WEST OF ENGLAND.—Salesman required immediately by major renting company.—Full details, in confidence, N., Box 460, Kinematograph Weekly.

SITUATION Vacant in South of England.—Small circuit in process of expansion requires a Publicity Manager who must also have a sound knowledge of screen and theatre magazine advertising; an excellent opportunity for a young, keen man to enter a rapidly growing circuit.—Apply in writing, giving age and experience, to R., Box 464, Kinematograph Weekly.

TWO Managers required for kinemas, Lancs and Yorks towns; live men with thorough experience only apply; give full details of previous situations, salary, etc.—Reply, S., Box 465, Kinematograph Weekly.

MAJOR independent renter offers engagement in the following territories: Four Northern Counties; Notts and Derbys; Liverpool and North Wales; only those with formidable records need apply; terms, £20 weekly, expenses and commission.—Q., Box 463, Kinematograph Weekly.

FIRST and Second Projectionists required in London; first-class appointments with up-to-date equipment available to experienced men.—Call personally or send fullest particulars of experience and salary required to Mr. Parry, 1-5, Jermyn Street, S.W.1.

HOLLAND & HANNEN AND CUBITTS, LTD., have a vacancy for a Draughtsman; candidates should be about 30 years of age with a good ability to survey and prepare layouts for all types of building contracts, including shopfitting and interior work; the appointment carries good prospects of senior position.—Please apply in writing to Cubitts Group Service, Ref. GS/Fa. 262, Gray's Inn Road, W.C.1.

SALESMAN required for Leeds territory; good remuneration for right man. —Reply, giving full details, V., Box 418, Kinematograph Weekly.

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MANAGER, with full practical experience of all branches of the kinema Industry, seeks situation in working-class hall, where skill, hard work and economy would be appreciated; time and trouble no object to acquire improvements and efficiency; bond or cash security; refs.; any district.—BM/TBCC, London, W.C.1.

EXPERIENCED Producer - Director, Scenarist available.—A., Box 448, Kinematograph Weekly.

LONDON Suburban Manager at present managing 1,050-seater desires position in provinces; keen and energetic; original publicity.—U., Box 467, Kinematograph Weekly.

MANAGER, disengaged; would consider position as assistant or relief; whole or part time.—Z., Box 447, Kinematograph Weekly.

SUPER-KINEMA Manager (38) seeks position with publicity, stage or screen concern. Able stage presenter. Original ideas on all forms publicity.—Write, M., Box 459, Kinematograph Weekly.

CHIEF Projectionist seeks permanent position, any district; competent, hard-working, genuine.—Offers to "Projectionist," 57, Princecroft, Warminster, Wilts.

FOR SALE & WANTED

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EX-SERVICE Man requires country Kinema—rent or purchase.—P., Box 462, Kinematograph Weekly.

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LONDON AND PROVINCIAL TRADE SCREENINGS

Between October 23—October 31

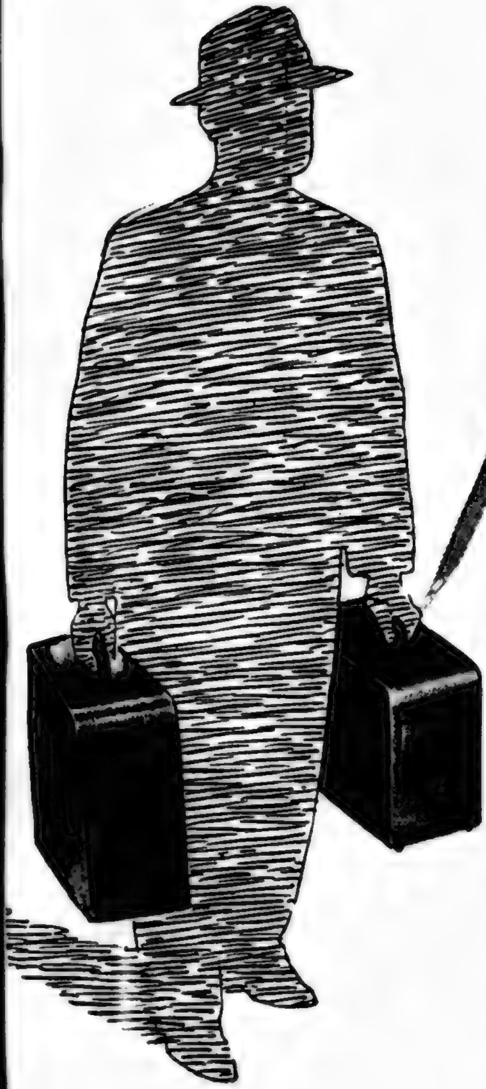
Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert.
			LONDON.			
Thur., Oct. 23	10.30 a.m.	Studio One	The End of the River	G.F.D.	Sabu	A
,, ,, 23	10.30 a.m.	Own Theatre	High Conquest	Pathe	Anna Lee	A
Fri., ,, 24	10.30 a.m.	Rialto	Jungle Book (Reissue)	British Lion	Sabu	A
,, ,, 24	11.30 a.m.	G.B. Theatre	Marino v. Monaghan	Piccadilly	—	U
,, ,, 24	10.30 a.m.	Studio One	Personal Column	United Artists	George Sanders	A
,, ,, 24	10.30 a.m.	Private Theatre	Six Shorts	G.F.D.	—	U
Tues., ,, 28	10.45 a.m.	Studio One	Mrs. Fitzherbert	Pathe	Joyce Howard	A
,, ,, 28	11.30 a.m.	Celluloid	Short	Empire Film Dist.	—	U
,, ,, 28	10.30 a.m.	Rialto	Les Portes de la Nuit	British Lion	Pierre Brasseur	A
Wed., ,, 29	11 a.m.	Studio One	The Way of the World; Two Shorts	Butchers	Hamilton Deane	U
			BIRMINGHAM.			
Tues., Oct. 28	10.30 a.m.	West End	Dishonoured Lady	United Artists	Hedy Lamarr	A
,, ,, 28	10.30 a.m.	Scala	Escape (Reissue)	M-G-M	Norma Shearer	U
,, ,, 28	10.30 a.m.	Futurist	I Walk Alone	Paramount	Lizabeth Scott	A
Wed., ,, 29	10.30 a.m.	Futurist	Catherine The Great (Reissue)	British Lion	Douglas Fairbanks, Jnr.	A
Thur., ,, 30	10.30 a.m.	Futurist	Elephant Boy (Reissue)	British Lion	Sabu	U
,, ,, 30	10.30 a.m.	Scala	The White Unicorn	G.F.D.	Margaret Lockwood	A
			BRISTOL.			
Fri., Oct. 31	10.30 a.m.	News Theatre	The White Unicorn	G.F.D.	Margaret Lockwood	A
			CARDIFF.			
Tues., Oct. 28	10.30 a.m.	Empire	Dishonoured Lady	United Artists	Hedy Lamarr	A
,, ,, 28	10.30 a.m.	Olympia	Sundown (Reissue)	International	Gene Tierney	A
,, ,, 28	10.45 a.m.	Odeon	I Walk Alone	Paramount	Lizabeth Scott	A
Wed., ,, 29	10.30 a.m.	Olympia	Catherine The Great (Reissue)	British Lion	Douglas Fairbanks, Jnr.	A
Fri., ,, 31	10.45 a.m.	Olympia	Serenade	M-G-M	Jeanette MacDonald	A
,, ,, 31	10.30 a.m.	Capitol	Elephant Boy (Reissue)	British Lions	Sabu	U
,, ,, 31	10.45 a.m.	Empire	The White Unicorn	G.F.D.	Margaret Lockwood	A
			GLASGOW.			
Tues., Oct. 28	10.30 a.m.	Picture House	Dishonoured Lady	United Artists	Hedy Lamarr	A
Wed., ,, 29	10.45 a.m.	Green's Playhouse	Sundown (Reissue)	International	Gene Tierney	A
,, ,, 29	10.45 a.m.	Cosmo	I Walk Alone	Paramount	Lizabeth Scott	A
Thur., ,, 30	10.45 a.m.	La Scala	The White Unicorn	G.F.D.	Margaret Lockwood	A
Fri., ,, 31	10.30 a.m.	Playhouse	Catherine The Great (Reissue)	British Lion	Douglas Fairbanks, Jnr.	A
,, ,, 31	10.30 a.m.	Regal	Escape (Reissue)	M-G-M	Norma Shearer	U
			LEEDS.			
Tues., Oct. 28	10.30 a.m.	Majestic	Dishonoured Lady	United Artists	Hedy Lamarr	A
,, ,, 28	10.30 a.m.	Ritz	Escape (Reissue)	M-G-M	Norma Shearer	U
,, ,, 28	10.45 a.m.	Tatler	Journey Ahead	International	Ruth Haven	U
Wed., ,, 29	10.30 a.m.	Tower	Catherine The Great (Reissue)	British Lion	Douglas Fairbanks Jnr.	A
,, ,, 29	10.30 a.m.	Ritz	I Walk Alone	Paramount	Lizabeth Scott	A
Thur., ,, 30	10.30 a.m.	Ritz	Elephant Boy (Reissue)	British Lion	Sabu	U
Fri., ,, 31	10.45 a.m.	Scala	The White Unicorn	G.F.D.	Margaret Lockwood	A
			LIVERPOOL.			
Tues., Oct. 28	10.45 a.m.	Scala	The Kansan (Reissue)	International	Richard Dix	U
,, ,, 28	10.45 a.m.	Majestic	I Walk Alone	Paramount	Lizabeth Scott	A
Wed., ,, 29	10.30 a.m.	Forum	Catherine The Great (Reissue)	British Lion	Douglas Fairbanks, Jnr.	A
Thurs., ,, 30	10.30 a.m.	Forum	Elephant Boy (Reissue)	British Lion	Sabu	U
,, ,, 30	10.30 a.m.	Trocadero	The White Unicorn	G.F.D.	Margaret Lockwood	A
Fri., ,, 31	10.30 a.m.	Forum	Serenade	M-G-M	Jeanette MacDonald	A
,, ,, 31	10.30 a.m.	Trocadero	Dishonoured Lady	United Artists	Hedy Lamarr	A
,, ,, 31	10.45 a.m.	Scala	The Baby Vanishes (Reissue)	International	Victor McLaglen	U
			MANCHESTER.			
Tues., Oct. 28	10.30 a.m.	Gaumont	Dishonoured Lady	United Artists	Hedy Lamarr	A
,, ,, 28	10.45 a.m.	Theatre Royal	Journey Ahead	International	Ruth Haven	U
Wed., ,, 29	10.30 a.m.	Market St. P.H.	Serenade	M-G-M	Jeanette MacDonald	A
,, ,, 29	10.45 a.m.	Deansgate	Precious Little	Ben. C. Gibbs	Commentary	U
Fri., ,, 31	10.45 a.m.	New Oxford	Catherine The Great (Reissue)	British Lion	Douglas Fairbanks, Jnr.	A
,, ,, 31	10.45 a.m.	Deansgate	The White Unicorn	G.F.D.	Margaret Lockwood	A
,, ,, 31	10.45 a.m.	Theatre Royal	I Walk Alone	Paramount	Lizabeth Scott	A
			NEWCASTLE.			
Tues., Oct. 28	10.45 a.m.	Essoldo	The Baby Vanishes (Reissue)	International	Victor McLaglen	U
Wed., ,, 29	10.30 a.m.	Stoll	Catherine The Great (Reissue)	British Lion	Douglas Fairbanks, Jnr.	A
,, ,, 29	10.30 a.m.	Grainger	Escape (Reissue)	M-G-M	Norma Shearer	U
Thurs., ,, 30	10.30 a.m.	Essoldo	Elephant Boy (Reissue)	British Lion	Sabu	U
Fri., ,, 31	10.30 a.m.	Queen's	Dishonoured Lady	United Artists	Hedy Lamarr	A
,, ,, 31	10.30 a.m.	Pavilion	The White Unicorn	G.F.D.	Margaret Lockwood	A
,, ,, 31	10.30 a.m.	Stoll	I Walk Alone	Paramount	Lizabeth Scott	A
			NOTTINGHAM.			
Tues., Oct. 28	10.30 a.m.	Scala	Trail to San Antone	British Lion	Gene Autry	U
Wed., ,, 29	10.30 a.m.	Scala	Boys Town (Reissue)	M-G-M	Spencer Tracy	A
Thur., ,, 30	10.45 a.m.	Scala	The White Unicorn	G.F.D.	Margaret Lockwood	A
Fri., ,, 31	10.30 a.m.	Elite	Catherine The Great (Reissue)	British Lion	Douglas Fairbanks, Jnr.	A
,, ,, 31	10.30 a.m.	Scala	Escape (Reissue)	M-G-M	Norma Shearer	U
			SHEFFIELD.			
Wed., Oct. 29	10.45 a.m.	Cinema House	Journey Ahead	International	Ruth Haven	U
Thur., ,, 30	10.30 a.m.	Cinema House	The White Unicorn	G.F.D.	Margaret Lockwood	A
Fri., ,, 31	10.30 a.m.	Picture Palace	Catherine The Great (Reissue)	British Lion	Douglas Fairbanks, Jnr.	A
,, ,, 31	10.30 a.m.	Regent	Dishonoured Lady	United Artists	Hedy Lamarr	A
,, ,, 31	10.30 a.m.	Hippodrome	Boys Town (Reissue)	M-G-M	Spencer Tracy	A

Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS, Ltd., Long Acre, London. W.C.2.

SUPPLEMENT TO KINEMATOGRAPH WEEKLY

FILM

VOL. 2. NO. 17. OCTOBER 23, 1947. PRICE SIXPENCE



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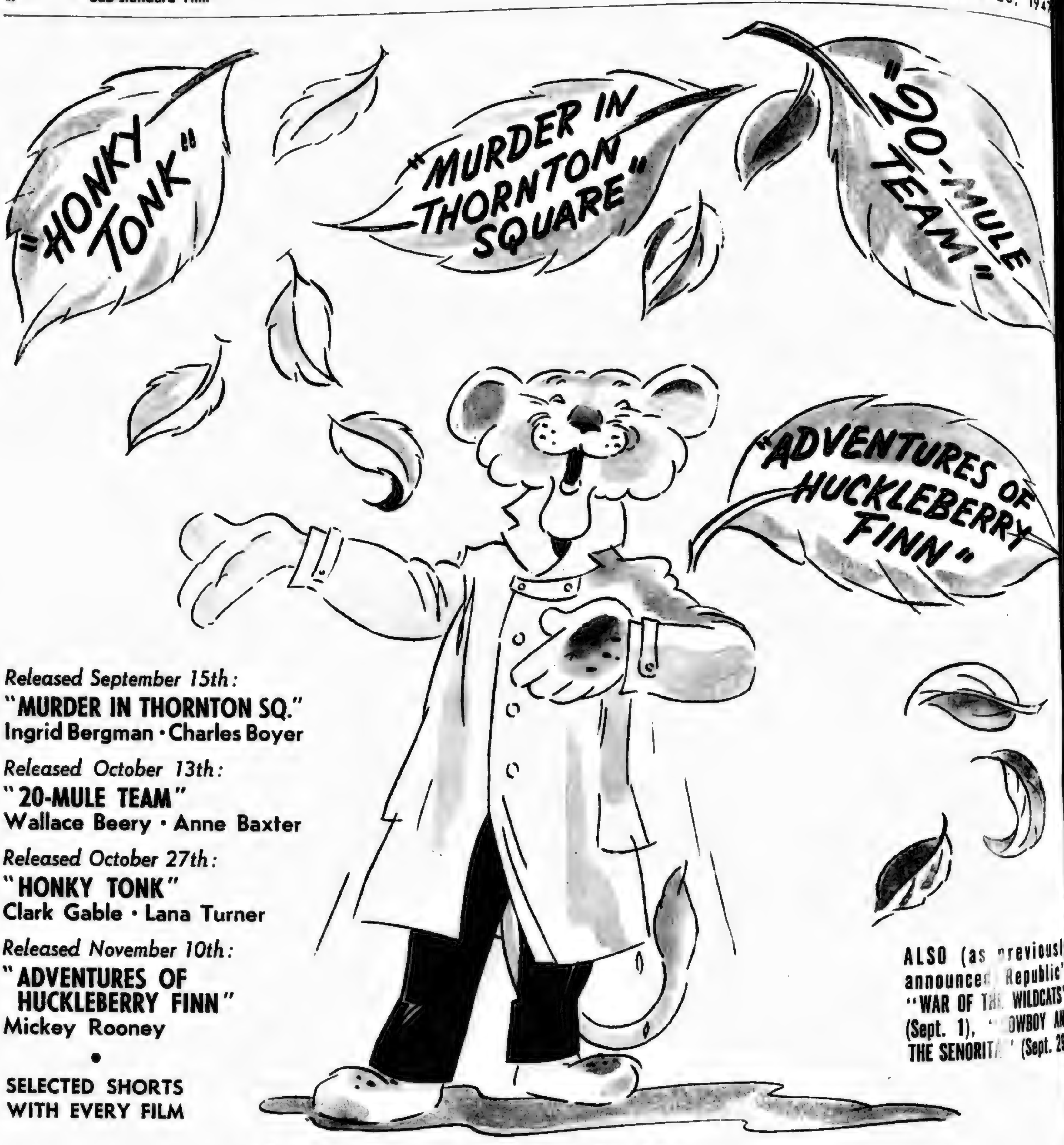
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"20-MULE TEAM"
"ADVENTURES OF HUCKLEBERRY FINN"

Released September 15th:
"MURDER IN THORNTON SQ."
Ingrid Bergman · Charles Boyer

Released October 13th:
"20-MULE TEAM"
Wallace Beery · Anne Baxter

Released October 27th:
"HONKY TONK"
Clark Gable · Lana Turner

Released November 10th:
"ADVENTURES OF HUCKLEBERRY FINN"
Mickey Rooney

•

SELECTED SHORTS WITH EVERY FILM

ALSO (as previousl announced) Republic's "WAR OF THE WILDCATS" (Sept. 1), "COWBOY AN THE SENORITA" (Sept. 29)

Leaves are falling . . .

AND TAKINGS ARE RISING WITH M-G-M 16 MM. AUTUMN RELEASES!

SUPPLEMENT TO KINEMATOGRAPH WEEKLY

SUB - STANDARD FILM

COMMERCIAL, CULTURAL AND INDUSTRIAL REVIEW

VOLUME 2 OCTOBER 23, 1947 NUMBER 17

Solving the Labs' Problems

See page v

Essex Has a New Static

See page ix

Technical Commission Reports to U.N.E.S.C.O.

16-mm. Equipment Is Top Film Need of Devastated Countries

GROWING PREFERENCE FOR SUB-STANDARD STOCK IN EVERY ASPECT OF PRESENTATION

D. R. HARMAN, M.P. To lead British Delegation at U.N.E.S.C.O. Conference

SWEEPING proposals to assist the recovery of the 16-mm. film industries in 12 war-devastated countries, are made in a report by special investigators to the United Nations Educational, Social and Cultural Organisation. The report, prepared by the Organisation's Commission on Technical Needs in Press, Radio and Film, covers every aspect of each of these three fields, but it is highly significant that the sub-commission appointed to probe the film requirements of the countries states categorically that the predominant need is for sub-standard projection equipment. It indicates the steady and widespread preference of 16-mm. to 35-mm. in every sphere.

The sub-commission expresses the opinion that a total of between five and six million pounds will be required to help the devastated countries reorganise their film industries. Of this figure, a lion's share of 60 per cent. is earmarked for the purchase of a grand total of 15,000 16-mm. projectors. As against this, only 500 35-mm. projectors are listed.

These proposals, which go into great detail for each of the countries surveyed—Belgium, China, Czechoslovakia, Denmark, France, Greece, Luxembourg, Netherlands, Norway, Philippines, Poland, and Yugoslavia—are to be discussed at the second general conference of U.N.E.S.C.O., opening in Mexico City on November 6.

As reported in the KINEMATOGRAPH WEEKLY of October 16, D. R. Hardman, Parliamentary Secretary to the Ministry of Education, will lead the British delegation at this conference. Among the members are Sir Henry French, director-general of the British Film Producers' Association, who will represent the films sub-committee. The delegation leaves on Saturday, October 25, in the *Queen Elizabeth*.

From the outset of its report, the U.N.E.S.C.O. Sub-Commission on Films stresses the "important and significant development" in the greatly extended use of 16-mm. for education and for public showings. "The advantages of 16-mm. projectors over 35-mm. are obvious," it adds.

Stating that 16-mm. is now the accepted size of film for educational purposes, the sub-commission expresses the opinion that whenever possible sound projectors and not silent should be bought.

On the future of sub-standard equipment, the sub-commission sounds one warning note: Technical reasons may make it necessary to adopt 17.5 mm. instead of 16-mm. as the standard for narrow-gauge films. In this connection, it is recommending to U.N.E.S.C.O. that information should be collected to decide "whether an authoritative statement would be necessary to prevent doubts and confusion which might hamper production."

With regard to exports, the report urges that the Member-Governments of U.N.E.S.C.O., in whose countries production facilities exist, should arrange for orders from war-devastated countries to be given priority. It recommends that all countries should consider the exemption from import taxes of equipment, materials and films required for educational, scientific and cultural purposes.

The report sets out in appendix form the exact needs of each individual country in every branch of its 16-mm. film Industry. Here is a brief indication, for example, of the sound projector needs—China, 6,000; Greece, 4,000; Poland, 2,000; Norway, 500; Luxembourg, 100; Netherlands and Yugoslavia, 1,400.

In addition to analysing needs, the Sub-Commission has explained ways and means of helping these countries obtain their requirements.

Winding-up its preliminary introduction to the survey, the Sub-Commission urges U.N.E.S.C.O. to build up a reference library of selected films from all countries. This, it states, should operate in the form of a shop window of subjects available from different countries but should not handle the physical distribution of films.

WIN CASH PRIZES WITH YOUR BRIGHT IDEAS

HAVE you any bright ideas to improve the performance of film equipment? Whoever they are intended for—the professional or the amateur—in whatever direction—projection, production, presentation, or distribution — SUB-STANDARD FILM wants to hear about them.

Each month, a cash prize of one guinea will be sent to the reader submitting what is considered to be the best "bright idea," and awards of five shillings will be made to all others published. Judging will be carried out by SUB-STANDARD FILM's team of experts.

Send your "Bright Ideas" to
The Editor,
SUB-STANDARD FILM,
93, Long Acre,
London, W.C.2.

B.F.I.—NATIONAL COMMITTEE TO DEFINE FUNCTIONS

Negotiations Over Educational Field

AT the request of the Privy Council, the British Film Institute and the National Committee for Visual Aids in Education are endeavouring to come to an agreement on the limitations of their functions. The latest meeting in these negotiations took place on Friday, October 17.

Early reports suggest that there have been differences of opinion in connection with the educational film field—both organisations are claiming a sphere of influence.

The B.F.I. has sent a memorandum to the Privy Council, but this makes no comment on its visual aids and education activities.

If the negotiations fail to reach an agreement, the matter may be referred to the Privy Council for arbitration.

In the meanwhile, the negotiations between the B.F.I. and the Scientific Film Association towards a similar agreement—a definition of limitations of functions—are awaiting ratification by the S.F.A.'s full council. The committee that met the B.F.I. was, it is understood, fully satisfied with the decisions reached at earlier meetings.

◆

ENTER FILM TRADERS WITH DUAL POLICY

A new policy of releasing films simultaneously on 35-mm. and 16-mm. has been introduced by Film Traders, of 167, Oxford Street, W.1. The first group selected for this distribution consists of four foreign features with English sub-titles, a Paul Rotha full-length documentary and a 20-minute featurette.

An official of the company told SUB-STANDARD FILM that it was considered unreasonable to withhold 16-mm. release when it was known that 35-mm. circulation was restricted in certain areas.

Scottish Amateur Event to be Revived

The Scottish Film Council is considering the revival of its Amateur Film Festival. Preliminary arrangements are being sounded and it is expected that an announcement will be made shortly.

Straight Off the Reel

35-mm. Organisations Put the Screws on Sub-Standard Industry: What—No Visual Units? Look Out for Big Equipment News Before the New Year

NEWS that the Kinematograph Renters' Society and the Cinematograph Exhibitors' Association have produced what seems a stranglehold plan to control public performances of 16-mm. will cause little surprise in mobile show circles. After months of hearing talks, threats, wails and proposals from the 35-mm. men, it was only to be expected that some hard-and-fast trading policy would be devised by the two organisations' joint committee.

AT last this has come to light. But it is not as severe as many had at one time feared. It looks as if the main thrust of the attack on 16-mm. is contained in the mileage bar—no sub-standard versions may be supplied to outfits operating within a two-mile radius of an existing 35-mm. kinema. In practice, the bar has, of course, been operating for some time.

THERE is a nasty sting in the tail of the attack, however. The official text reads "That hotels, clubs, public-houses, stores and similar institutions generally should not be supplied with 16-mm. or 35-mm. films, but that exceptional cases could be brought before the Joint Committee for consideration."

THIS will fold up a lot of contracts for the poor old 16-mm. exhibitor who has to book this type of work to keep up his income level. Are the 35-mm. boys serious when they howl down these odd shows as competition? It makes you think.

ONE constructive measure—as opposed to the many negative steps—is contained in the 35-mm. industry's joint plan, the decision to form a separate section of the K.R.S. open to 16-mm. renters. This has been advocated by all level-reasoning trade interests for some time, for the values of such a section are obvious. Judging by the attitude of many sub-standard renters with whom I have discussed the possibilities of such a move, I am pretty safe in saying that the main object of the new section will not be the imposition of restrictive practices on trading.

CLEANING up pirate trading in all its pernicious guises, ensuring fair play and, in short, contributing largely to a healthy 16-mm. entertainment industry, will, I am convinced, be the primary aims of this "junior" K.R.S.

THE renters have given the exhibitors a lead. What about this oft wished-for association of mobile showmen? This last month, in common with every preceding turn of the calendar, has brought its crop of wails from mobile operators for a protective society. "Why don't they get going on an association for us?" they ask me.

MY reply every time is, "Mr. Showman, the 'they' you refer to is yourself—why don't *you* do something about it?" Hardly a day goes by without someone in the 16-mm. exhibiting side feels the need for an association. It's no good looking towards the C.E.A. for a lead because in the official mind of that organisation 16-mm. doesn't exist—despite the fact that it is the leading author of the restrictive plan. So, mobile exhibitors, you'll have to put your heads together and work out a scheme for yourselves.

WHAT has happened to the long-awaited, much-heralded complete visual units sponsored by the Ministry of Education? Two months ago we were promised an early preview of the first in the series. To-day I hear this preview "is held in abeyance."

THERE has been a serious misfire on the whole business of putting out this unit. As you will recall from our news pages last August, George Tomlinson was due to introduce a forerunner to a special audience. The dates of October 23 or November 6 were entered in his engagement book for this function—they have now been deleted.

TWO major factors decided the Ministry against going ahead with the original arrangements. They are (1) the poor material in the film on "Water Supply," and (2) the failure of the Central Office of Information to deliver promised booklets on time.

AS far as this unit is concerned, the teacher has "had it" for some time. What about other units? Or is this "first" unit the only one of its kind?

MANY comings and goings of the two visual aids committees this last month. On October 7 a handful of members from both committees discussed further the first stage of the film production plan. Later, the Preparation and Production Committee had a full-dress meeting.

BUT, apparently as its business was purely of a "technical" nature, it doesn't interest the thousands of people in the educational world who are anxiously following the committee's progress. Why doesn't it? Don't ask me—that's entirely the committee's outlook.

SPEAKERS at every conference or convention on visual aids tell us how much there is to be done to put the classroom film on a country-wide basis. They implore everyone to work together to reach the one goal. Yet here we are with two powerful organisations who, it seems, can't set an example in this direction.

I REFER to a pile of correspondence between the National Federation of Educational Film Groups and the National Committee for Visual Aids in Education sent to me by Frank Farley, the Federation's chairman. Little useful purpose can be served by quoting extracts from these letters, but, briefly, it boils down to a squabble over spheres of influence which arose after the Federation had asked the committee for a grant.

SURELY the serious business of getting the immensely powerful teaching medium of the film into our schools comes before any difference of policy between two major groups or organisations striving for the same end? No one can convince me that the vast field can't support two, three, maybe a dozen, representative associations working in harmony. It's time these two organisations were taken to task with a favourite quote of teachers—"Boys, boys."

CRITICS and sceptics of 16-mm. will receive a nasty jolt if they care to read the full report of U.N.E.S.C.O.'s Technical Commission set up to probe the Press, Radio and Film needs of 12 war-devastated countries—a summary appears on page iii of this issue. From start to finish, the survey of film requirements lays the emphasis on sub-standard equipment. It goes as far as saying, in effect, that 16-mm. is steadily ousting the use of 35-mm. in all aspects of presentation.

DO the people who still regard 16-mm. as a toy or a temporary novelty for cranks, really think they can strangle its development with restrictive measures? Let them find a quiet corner and spend a few hours digesting this report—it was compiled by investigators who know what they are talking about.

LOOK out for big equipment news in the near future. I can reveal that G.B. Equipments has a crop of new gear lined up for the market. The début of these new models may take the form of a full-scale exhibition for dealers in the company's West End showrooms.

GEM of this new array will undoubtedly be the new Bell and Howell-Gaumont machine. But I understand that the entire range is comprehensive.

ALSO before this year is out, we may see another "hush hush" projector safely launched on the market. I have been asked to keep the maker's name to myself as a flood of inquiries and orders now may hamper negotiations over export quotas. It is the first projector to be put out by this firm and advance reports sound very favourable.

SPEAKING of equipment reminds me that British Thomson-Houston has sent me an impressive summary of the company's contributions to the country's export drive. Machines have been ordered by at least seventeen countries from Australia to Iceland and Borneo to Belgium. In industry, too, B.T.H. projectors are being used by manufacturers, such as Rolls-Royce, Fords, Cadburys, and Shell to step up production.

HAD an interesting chat on local production with James Child last week—as you will note from the news pages of this issue he has opened a newsreel kinema in Essex. Child considers that local newsreel work is out of the question in the suburbs of London. "The only major happenings are weddings," he said, "and if anything really big breaks, the 35-mm. newsreel people are on the spot." A point, but it doesn't turn me from my conviction that there are big possibilities for a 16-mm. newsreel service in the provinces.

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YOU CAN HAVE A BETTER LABORATORY SERVICE—AT A PRICE

SNIPING at the laboratories for putting out shoddy work is a common practice among 16-mm. producers. They chalk up each and every fault in a poor print to the processing technicians, and overlook the fact that the men behind the cameras may have contributed to some of the imperfections.

There are many knotty problems tied-up with sub-standard stock processing, and in this article an expert explains how closer co-operation between producer and laboratory could help to iron them out.

By D. F. CANTLAY

Production Director, Sydney Wake Laboratories

Popular conception of a British laboratory, 1947 . . . . . "the laboratory must know in advance what to expect from the producer's cameras"

FIRMLY planted in the minds of a large percentage of sub-standard producers is a feeling that the laboratories are not pulling their weight with 16-mm. processing and printing, and that very little is being done in that branch of the Industry to keep pace with developments. These critics readily point to inferior work turned out by laboratories from time to time as a direct threat to any appreciable expansion of 16-mm. production.

I am the first to agree that in these days it is not hard to find indifferent 16-mm. prints in circulation; but remember this; any shoddy work you may come across is not necessarily due to inferior workmanship in the laboratories. As for the future, we can give you the service you want—if you are prepared to pay for it.

Why the increased cost? To answer that question we will have to put the focus on the present-day conditions in the laboratories and find solutions to the many problems.

To begin with, let's study the technical aspect of processing and printing sub-standard stock.

Must be Four Times as Good

A 16-mm. frame is approximately a quarter of the area of a 35-mm. frame. The emulsions are the same, the subject matter to be handled is the same, and all too often the picture is put upon a screen of the same size.

It is, of course, true that as a general rule 16-mm. is presented on a much smaller screen in a relatively smaller hall. But it must be remembered that in these circumstances the audience is proportionately nearer and the angles of acceptance of the picture by viewers are approximately the same as in a larger kinema. This means that members of the audience are in a position to appreciate fine detail to the same extent.

It is, therefore, true to say that a 16-mm. picture is viewed on nearly equivalent terms to 35-mm. If the detail and quality expected of 35-mm. is to be there, on the same emulsion but a quarter of the size, the 16-mm. print must be *four* times as good as an equivalent 35-mm. picture.

When this ideal is not reached, and a bad print is delivered to the 16-mm. production unit, the most popular scapegoats are the stock manufacturers and the laboratories.

It can be stated emphatically that the stock is, with very few exceptions, remarkably good and its characteristics consistent. What of the laboratories?

The factors that contribute to a bad print are cumulative. Consider first the 100-ft. units in which negative is normally supplied. These are most convenient for the amateur, but for professional production they are not the ideal length.

A laboratory usually hears of a production for the first time when three or four spools are delivered for processing. Every inch of the film has been exposed, the spool has usually been changed in the open, with consequent edge fog or worse, at the beginning and end, and not infrequently, each roll is a different emulsion—if not a different make altogether. There may be a test, but if there is, it will only show the laboratory what is already in the can, and perhaps suggest what can be done to "save" it. This is hardly the best way to get good quality.

Now consider the position if the same amount of screen time had been taken on 35-mm. film. A basic unit of 400 ft. at least could be expected. On 35-mm. a run-up of about 20 ft. is usual, which will protect the film whilst loading and provide adequate leads for threading and handling.

If the same amount is left at the end of the roll there would still be 360 ft. of usable stock. But 40 ft. from the 100 ft. 16-mm. unit leaves only 60 ft. usable; *i.e.*, 10 per cent. waste on 35-mm., 40 per cent. on 16-mm.

All enlightened cameramen will leave at least 10 ft. at the end of the roll sufficiently protected to guarantee its being absolutely unexposed for the laboratory to use for sensitometric control purposes. They will also tell the laboratory just where to find this sensitive film. Most important of all, they will do tests on the stock they intend to use *before* taking the film.

Information Required

The laboratory can give the producer hard negatives or soft, and match the producer's taste absolutely, but only if it knows in advance what to expect from the producer's cameras, and what he (the producer) considers to be a good print.

The 35-mm. film, then, can normally be developed to a pre-determined gamma, with the very high probability of the exposure being right. Too often 16-mm. negative must be "saved," at least to some extent, in order to produce a printable image. Both 16-mm. and 35-mm. develcping machines have about 150 ft. to 400 ft. in the bath at a time. The "saving" of any particular 100 ft. in these circumstances may mean the ruin of any following rolls.

Dust and dirt will be about four times as noticeable on 16-mm., as we have already illustrated. Long leads for joining on developing machines will minimise the handling of the film: important action shots should, therefore, never be put too near the beginning or end of a roll. Extra precautions and safeguards in handling will have to be applied in the laboratory, especially as 16-mm. is obviously much more fragile than the larger size.

That brings us to the next point: What does 16-mm. mean to the laboratory in cash? A 100-ft. spool of 16-mm. negative will generally represent negative developing charges only, plus one print. The equivalent screen time of 35-mm. is 250 ft., which is usually doubled by the accompanying sound track, plus one print of each, a total length of 1,000 ft. of 35-mm. against 200 ft. of 16-mm. at a cheaper rate. As prices stand to-day, 16-mm. production costs, apart from the film itself, are proportionately 2½ times higher per foot than 35 mm. The laboratory, upon which so much of the responsibility is cast, receives very much less per foot in proportion for handling the same subject matter.

Whether it is 16-mm. or 35-mm. that is being processed, a laboratory must adhere to its working agreements with the Association of Cine Technicians. And as these were drawn up without any provision for 16-mm. production, it follows that the same team designed expressly for the longer 35-mm. unit has to handle the shorter sub-standard unit.

This team consists of: Negative developer, negative examiner (who has also to submit a negative report), negative cutter, grader (about eight times as many changes on 16-mm. as on 35-mm. per 100 ft.), printer, positive developer, positive examiner, and projectionist (who also submits a report).

The charge for developing the 100-ft. unit is about 8s. 6d. and the cost of a print about 10s. 6d., which has to include the cost of the stock. Indirect overheads are high (invoicing, rental of laboratory premises and site, chemicals, etc.), and the wages for the group of people detailed above are considerable.

Specialised Services Demanded

It is obvious that a great deal of 16-mm. production work must be done to justify this expense. It may be argued that members of the team required by the A.C.T. agreement can be used on other work, but, surely, the production units are demanding specialised service? It has already been shown that the amount of attention required is necessarily higher for 16-mm. work.

This factory approach of departmentalising work cannot be applied to 16-mm. at present.

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Continued on page xx

THE NEW

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AEI

THIS MONTH'S NEWS

CO-OP. TO PUT OUT MORE MOBILE UNITS:
W. BROMWICH STARTS FIVE-YEAR V.A. PLAN

THE Scottish Co-operative Wholesale Society is expanding its 16-mm. film programme with a step-up in the use of mobile film units to publicise co-operative activities throughout Scotland. According to the S.C.W.S., considerable experience was gained last year in the Highlands of Scotland enabling the Society to formulate an expanded programme for the coming year.

Referring to this experience, the Society says: "The operators of the S.C.W.S., who opened a northern propaganda circuit last summer, found the roads hard on vehicles and equipment, as well as critical audiences in the village halls. People came to these shows from every part of the surrounding countryside. Last season 1,500 films were exhibited at 550 performances."

First Instalment—£750

The first steps in a five-year plan to provide schools in the area with all types of visual aids apparatus have been taken by West Bromwich Corporation. It's Finance and General Purposes Committee has recommended the acceptance of tenders for the supply of 23 film-strip projectors as a first instalment.

The total cost of the projectors, including £18 for daylight projection screens and 150 film strips to form the nucleus of a central film library, will be £750, and provision for this expenditure has been made in the estimates for the current year.

Church Introduces Films

Film services were inaugurated at the Brunswick Methodist Church, Birkenhead, last month, when "The First Easter," a 16-mm. film, was shown on a screen erected in front of the altar.

The Rev. T. H. Cullen said he was not against Sunday kinemas, and he thought the Church, if it wanted to keep interest alive, should offer something more attractive to the public. Good progress had been made in religious films, due to the influence of J. Arthur Rank.

U.W. Secures an Injunction

In the Vacation Court on October 8, before Mr. Justice Pritchard, United World Films, of New York City, moved, *ex parte*, for an injunction to restrain Michael K. Hall, of Bloomsbury Street, W.C.1, trading as Castle Films, Inc., from carrying on business under that name or from otherwise carrying on business in any manner calculated to lead to the belief that his business was associated with that of the plaintiffs.

Council, for plaintiffs, said they were seeking to restrain Hall from passing off his business and goods as those of the plaintiffs.

The injunction was granted until the trial of the action or further order on the usual undertaking in damages by the plaintiffs.

Colonial Film Conference

A conference on films in the Colonies is to be held at the Royal Empire Society on January 16.

John Grierson is to be one of the opening speakers, and it is hoped that the Colonial Secretary may address the conference.

Visual Units to be Shown

Two complete visual units—one dealing with water supply and the other with local studies—will be shown by the Education Committee of the Scientific Film Association at its annual conference in Manchester, starting on November 21. The conference, which will last until November 23, is being held in conjunction with the Manchester University, the City of Manchester Education Committee and the Manchester Scientific Film Society.

The visual unit, including films and film-strips, will be the main subject.

H. D. Hughes, M.P., chairman of the Committee for the Preparation and Production of Visual Aids, R. J. Thom, secretary of the National Committee for Visual Aids in Education, and Mrs. Marcouse, of the Ministry of Education, will speak. Other speakers will include members of the production teams responsible for the visual units demonstrated.

Teachers, directors of education and others desiring to attend the conference can obtain further particulars from the honorary conference secretary, K. Baron Hartley, Scientific Film Association, 34, Soho Square, London, W.1.

Republic Rights Acquired

M-G-M has acquired 16-mm. rights to all Republic Pictures for the entire world, with the exception of South Africa.

Rights cover Westerns, serials and top features. The contract also covers all past, as well as present and future, product.

Releases cover both the theatrical and non-theatrical markets.

Flying Films

A mobile unit has been brought into operation on the Island of Barra by 27-year-old ex-Army sergeant Anthony Travers-Tauss, who served on the island for a time during the war.

Programme consists of a cartoon, a 20-minute educational film, and a full-length feature film, all of which are flown to the island from the mainland.

Clergy Train Projectionists

A new Church Cinema Guild has been formed in Bristol for religious and social purposes. It is sponsored by a group of Church of England clergy, and Canon J. M. Stancomb and the Rev. Percy Gay are acting as wardens.

Film shows will be arranged for Youth Clubs and Sunday School audiences.

Another proposal is the formation of a school for projectionists which will train operators who are recommended by local clergy.

It is also proposed to take shots of important events in the diocese.

Defence Chiefs See Films

As a goodwill gesture and also to demonstrate the technical advances made in 16-mm. exhibition, Metro-Goldwyn-Mayer gave nightly 16-mm. shows for delegates to the Inter-American Defence Conference in Petropolis, Brazil. The shows were arranged by Richard Brenner, M-G-M manager for Brazil, and Annibal Maya, M-G-M 16-mm. chief for that territory.

Church Gift—a Projector

Free film shows for local children are being arranged by the Manor Road Trinity Methodist Church, Wallasey, which has been presented with a projector by a member of the congregation.

"Operating" Theatre

Grimsby Corporation has approved the action of the Bracebridge Heath Hospital Visiting Committee in accepting the tender of Wm. Wright (Lincoln), amounting to £923 11s. 2d., for a film projection room at the hospital.

Liverpool to Spend £3,000

Liverpool Education Committee has been recommended to purchase apparatus at a total cost of £3,030 in connection with the school kinema arrangements.

PERSONAL PARAGRAPHS

W. E. FARLEY, chairman of the National Federation of Educational Film Groups, spoke to Brighton teachers on "Film Groups and their contribution to Educational Services" at the Brighton Technical College last month.

Following discussion, it was agreed to submit a draft constitution for a Brighton Educational Films Society at a meeting fixed for October 24.

F. HERBERT TOYNE, until recently Brighton's educational officer, was elected president.

All who are interested in the new society are invited to communicate with B. W. T. Sheppard, acting hon. secretary, at 30, Larkfield Way, Withdean, Brighton, 6.

R. COLWYN WOOD, proprietor of Sound Film Services, Cardiff, has appointed Lieut.-Col. W. F. P. SUTTON as technical manager to his company. Col. Sutton, who is well known in radio circles, was deputy assistant director at the War Office for Allied Communications, equipments and stores.

F. GERALD RATCLIFF, a prominent Birmingham amateur photographer, who made "Abbey Builders of the Twentieth Century," was responsible for the filming of the colour picture "As Sure as God's in Gloucestershire," which had its première at the Guildhall, Gloucester, last month. It depicts the life in the Benedictine Abbey at Prinknash, near Gloucester. Mr. Ratcliff, who is a J.P. for Birmingham, spent many week-ends during the past summer in making this film.

HAROLD SUGARMAN has been appointed vice-president in charge of export for United World Films by JAMES M. FRANEY, president of the 16-mm. subsidiary of Universal Pictures.

H. SUGARMAN

J. S. FRIEZE, of Peak Film Productions, who recently visited Switzerland with a 16-mm. kine camera and over 1,000 ft. of Kodachrome film, has returned to this country and is editing his takes. He expects to have the finished product ready for screening at the end of the month, and reports the result of his shooting as excellent.

A few months ago, Mr. Frieze shot a picture of G. Bernard Shaw in his garden and house at Ayot St. Lawrence.

New chairman of the Film Laboratories Association is SYDNEY WAKE, managing director of Sydney Wake, Ltd. He succeeds W. A. FIELDER, retiring at the end of his six-months' term.

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Thomas Hodge's AMERICAN REEL

TWENTIETH CENTURY-FOX has begun a world-wide 16-mm. distribution with the shipment of prints to four countries in South America, Britain, Australia, South Africa, France, Belgium, and the Philippines. Twenty-six programmes are available in South America. One half are dubbed in Spanish, and the remainder are sub-titled. This report is unconfirmed by the company's London office.

"Any Films?" Asks U.N.

United Nations Film Board is asking all film producers to submit details of their films for inclusion in four international catalogues of useful films. Information on features and shorts suitable for showing in schools and to the general public is sought in the following categories: films on United Nations, on health, on agriculture, and on nutrition.

Free for Distribution

The United Nations first film, "The People's Charter," has been given to Films of the Nations, New York—a non-profit company—for 16-mm. distribution in the United States. "The People's Charter," a two-reeler, shows the birth, purposes and human significance of U.N.

Eighty-six on the Way

Louis de Rochemont Associates has scheduled the first of its 86 two-reel colour films on "Your World and Mine," to start in September. The series, which is being made exclusively for classroom use, will be distributed by United World Films.

Spurt for Religious Films

A substantial gift to help establish a department of visual aids for the promotion and distribution of religious films and slides has been presented to the World Council of Christian Education in New York. The new department of the Council will require full-time officials in New York, London and Geneva.

Shorts from the States

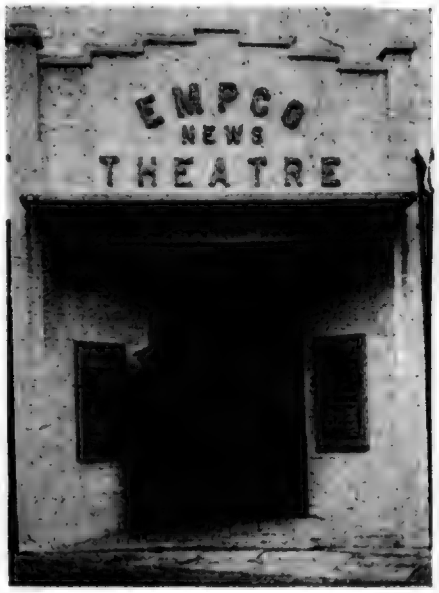
In sub-standard circles, conversation turns on the three-minute musical films screened at the Villa Riviera night-club in Long Beach, California . . . the 750 films circulated by each of the two libraries at Central Washington College and State Teachers' College, Pennsylvania . . . the "Kiddie Shows" put on by Sears-Roebuck's Houston store in a 16-mm. kinema to boost store traffic . . . the amphibious 'plane deliveries of equipment and film inaugurated by Benton C. Black, owner and manager of Educational Projection Service of Chicago . . . the purchase by Bell and Howell of the Microfilm Recording Co., Chicago . . . film Trade papers who are printing the serial numbers of stolen projectors to protect readers.

COMMERCIAL

Miniature Luxury News-Theatre Built From Scrap Material

INGENIOUS DESIGN AND CONSTRUCTION OF THE EMPCO, SEVEN KINGS

By "Sub-Standard Film" Reporter



The attractive cream-faced breeze block frontage of the Empco News Theatre, Seven Kings, Essex. Before its new lease of life the canopy was a Morrison shelter

A HUNDRED and one examples of what can be achieved with a pile of apparently scrap material and 18 months of hard work are to be found in the Empco News Theatre, Seven Kings, Essex, which was opened to the public by the Essex Motion Picture Company on October 11. It is a 125-seater luxury kinema in miniature, converted to a 16-mm. static from the company's old documentary film studios off the main Seven Kings Road.

After the opening ceremony, which was attended by many personalities in the sub-standard industry, I was invited by the designer and builder, James A. E. Child, proprietor of the company, to make a thorough examination of the new entertainment house. My verdict after that tour is: a first-class job and a tribute to the ingenuity of its owner.

Spare-Time Work

The work of converting the studios entailed every type of construction work, with the exception of building the outer walls and main roof. All this was tackled by Mr. Child in his spare time, with the help of his service engineer, J. Monk.

From the word "go" they decided that the Empco was to be a real job. Every aspect of its construction and furnishing meets the requirements of the Cinematograph Act—although there was no compulsion in this direction. No licence was available for the work, so scrap material of all kinds had to be employed and adapted.

And this is what their finished job looks like:—

The corner-sited façade of breeze blocks, faced with cement, carries the theatre's name in large illuminated green letters over a bold canopy. Before taking up its present duties, this canopy was an old Morrison A.R.P. shelter.

A ball light floods the entrance doors, which give direct access to a bright foyer treated overall in stucco cream with pea-green wood relief. Black-and-white tiles cover the floor and the decorative motif is confined to a life-size Joan of Arc statue in a corner holding an illuminated torch.

In the breeze-blocked cash desk on the right an Automaticket two-price machine, 6d. and 1s., is housed. Across the way are ladies' and gentlemen's toilets.

Hessian Wall Coverings

From the cash desk it takes six paces to enter the auditorium. Overall, this is 75 ft. long and 17 ft. wide, and can seat 125 patrons in comfortable tip-up seats (second-hand), served by a centre gangway.

Immediately noticeable is the pleasing wall treatment. A casual glance suggests that this consists of a warm-coloured maroon material panelled into squares with pea-green wood edging. In reality, it is hessian, stripped from old air-raid shelter bunks, and pinned with second-hand matching wood and cut into 2-in. strips. Fireproof paper is interleaved.

The same treatment is extended to the crush barrier at the rear.

Twelve panels of latticework grilles make up the ceiling motif. This open treatment was designed specially for an air-conditioning plant.

The grilles are picked out by vari-coloured rosettes. Rosettes?—only a few weeks ago they were being sold by the local hardware store as sandwich tins!

Along the extreme edges of the ceiling are 12 small buttercup-shaped lighting fittings. These are operated by a dimmer from the box.

Speaker Housing

Two bold panels in gold and cream flank the proscenium opening. At the base of the screen is a grille cut to resemble the rays of the sun, behind which are the speakers.

Floor covering is in tone with the general colour scheme—maroon and gold-striped coconut matting.

Four ports and an oblong lantern port are let in the rear wall. In the operating box a complete Western Electric outfit is installed—the single 16-mm. machine is to be augmented by a second in the near future.

The Empco has a secondary lighting circuit from an Onan petrol generator, remote-controlled from the box.

In the space at the rear of the kinema a staff room is being constructed. Another future development is a park for perambulators.

LM AND SO
JOHN KIN
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FOR DETA

This attractive stand, arranged by John King Films to publicise the entire field of sub-standard kine. equipment, drew large crowds at the recent Sussex Industries Fair Exhibition in Brighton

◆

U.S.A. Invades Australia

American producers are to increase the 16-mm. distribution of all film releases in Australia to reach all out-of-town localities.

This is a result of an agreement between the producers and the Australian Treasury, which stipulates that the film companies will leave 30 per cent. of their earnings in that country.

DELIVERIES of the NEW 1947 MODELS NOW BEING EFFECTED

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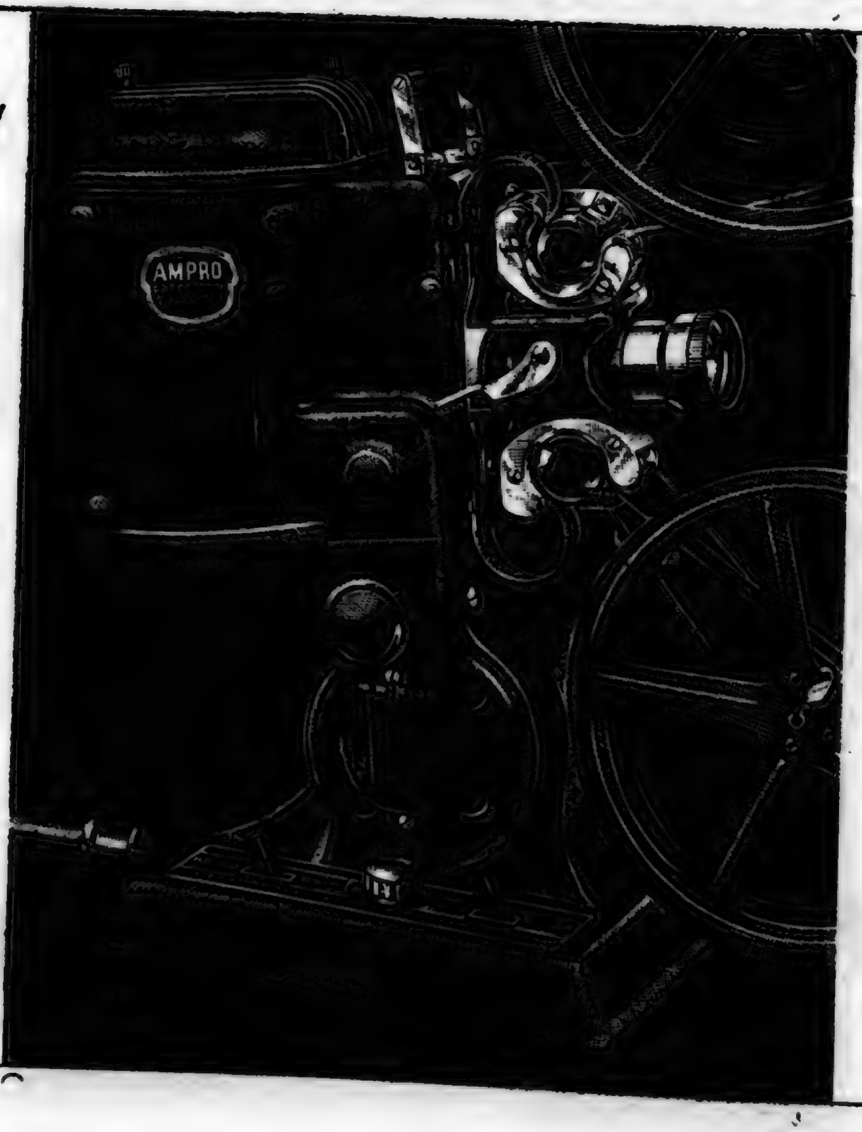

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FILM PROGRAMME SELECTION

Features

Here are the latest 16-mm. additions to the principal film libraries. A brief description, together with an assessment of the picture's family appeal, has been compiled by "Sub-Standard Film's" reviewing staff. The date of the original review in the "Kinematograph Weekly" appears after the certificate. An asterisk denotes a British picture

Title, R.T. and Certificate.	Stars.	Description.	Family Angle.
		CARLTON.	
Blockheads 58 min. (U). Sept. 15, 1938.	Stan Laurel, Oliver Hardy.	Knockabout comedy with domestic background giving comedians full opportunities to put over bright gags.	**First-rate for youngsters.**
Devil Bat 67 min. (A). May 1, 1941.	Bela Lugosi, Suzanne Kaaren.	Macabre melodrama. Brilliant but unbalanced scientist nurses grudge against his employers.	**Not suitable for youngsters.**
Hold That Woman 65 min. (A). Jan. 16, 1941.	James Dunn, Frances Gifford.	Romantic melodrama with gangster trimmings in which an irresponsible debt-collector makes good.	**Excellent for juveniles.**
I Take This Oath 64 min. (A). Aug. 15, 1940.	Gordon Jones, Joyce Compton.	Adventures of a young recruit to U.S. Police Force who turns " cop " to avenge father's death.	**Safe for juveniles.**
Way Out West 64 min. (U). May 6, 1937.	Stan Laurel, Oliver Hardy.	Western burlesque—comedians bungle handing-over of deeds, but eventually put things right.	**Cast-iron family booking.**
		CROOKES CINE-SOUND.	
Blockheads 58 min. (U). Sept. 15, 1938.	Stan Laurel, Oliver Hardy.	Knockabout comedy with domestic background giving comedians full opportunities to put over bright gags.	**Excellent for the family.**
Caught in the Act 60 min. (U). May 1, 1941.	Henry Armetta, Iris Meredith.	Dilemma of a builder's foreman who finds himself embroiled in a phoney protection racket.	**Safe family entertainment.**
Fisherman's Wharf 72 min. (U). Mar. 9, 1939.	Bobby Breen, Leo Carrillo.	Happiness of Sicilian fisherman's household is temporarily upset when scheming relative turns up.	**Good juvenile proposition.**
Three is a Family 81 min. (A). Feb. 8, 1945.	Marjorie Reynolds, Fay Bainter.	Dizzy domestic comedy—complications of a family in a " no children " flat.	**Hardly suitable for youngsters.**
		FILM TRADERS.	
Day of Wrath 96 min. (A). Nov. 28, 1946.	Thorkild Roose, Lisbeth Movin.	Sombre drama with holding story of illicit love and witchcraft in seventeenth-century Denmark.	**Not for children.**
Frenzy 99 min. (A). June 20, 1946.	Stig Järrel, Alf Kjellin.	Swedish drama dealing with effects on a youth caused by a sadistic schoolmaster.	**Unsuitable for juveniles.**
***Land of Promise** 67 min. (U). May 2, 1946.	Majorie Rhodes, John Mills.	Documentary showing proposed plans for reconstruction of Britain's slum areas.	**Suitable for children.**
Le Grand Jeu 116 min. (A). Oct. 24, 1946.	Francoise Rosay, Marie Bell.	Adventures of man who ruins himself and seeks new life in the Foreign Legion.	**Not for youngsters.**
Marie Louise 95 min. (U). Sept. 20, 1946	Josiane, Heinrich Gretler.	Good time enjoyed by young French evacuee while guest of Swiss family.	**Safe for youngsters.**
		GAUMONT BRITISH.	
Amazing Mrs. Holiday, The 98 min. (U). Mar. 25, 1943.	Deanna Durbin, Edmund O'Brien.	Romantic comedy drama with Deanna posing as a war widow to find a home for orphans.	**Great family booking.**
***Bells Go Down, The** 88 min. (U). April 22, 1943.	Tommy Trinder, James Mason.	Romantic melodrama of life in the wartime A.F.S. during the early days of the blitz.	**Nothing to harm youngsters.**
***Caravan** 121 min. (A). April 11, 1946.	Stewart Granger, Jean Kent	Full blooded period melodrama with fast and thrilling action.	**Sound family booking.**
***Cheer Boys Cheer** 80 min. (U). Aug. 3, 1939	Nova Pilbeam. Edmund Gwen.	Romantic comedy involving the rivalry of two brewery owners.	**Great for youngsters.**
In Society 73 min. (U). Oct. 5, 1944.	Bud Abbott, Lou Costello.	Slapstick comedy with the comedians as two crazy plumbers in society.	**Excellent for the family.**
Keep 'Em Slugging 62 min. (A). May 20, 1943.	The Dead End Kids.	Fast moving comedy drama. Story of a young hoodlum who makes good against heavy odds.	**Suitable family entertainment.**
		JOHN KING.	
Arizona Stagecoach 56 min. (U). Apr. 3, 1947.	Ray Corrigan, Max Terhune.	Three doughty musketeers of the West outwit secret leader of hold-up men.	**First-rate for youngsters.**
Blockheads 58 min. (U). Sept. 15, 1938.	Stan Laurel, Oliver Hardy.	Knockabout comedy with domestic background giving comedians full opportunities to put over bright gags.	**Excellent for the family.**
Devil Bat 67 min. (A). May 1, 1941.	Bela Lugosi, Suzanne Kaaren.	Macabre melodrama. Brilliant but unbalanced scientist who nurses grudge against his employers.	**Not suitable for youngsters.**
Gangs Incorporated 70 min. (A). Oct. 9, 1941.	Joan Woodbury, Jack la Rue.	Girl, victimised by father's past, takes law into her own hands to settle accounts. Retitled from "Paper Bullets."	**Not for juveniles.**
South of Panama 63 min. (U). Sept. 25, 1947.	Roger Pryor, Virginia Vale.	Newspaper reporter is tracked down by gang of international crooks seeking camouflage formula.	**Suitable for youngsters.**
Texas Trouble Shooters 63 min. (A). Apr. 3, 1947.	Ray Corrigan, John King.	The Range Busters prevent an unscrupulous lawyer gaining possession of a friend's ranch.	**Grand fare for juveniles.**
***Under Your Hat** 79 min. (U). Aug. 14, 1947.	Jack Hulbert, Cicely Courtneidge.	Musical comedy espionage burlesque—the stars become involved in a crazy spy-hunt.	**Nothing to harm youngsters.**
Way Out West 64 min. (U). May 6, 1937	Stan Laurel, Oliver Hardy.	Western burlesque—comedians bungle handing-over of deeds, but eventually put things right.	**Cast-iron family booking.**
		KIRKHAM.	
It Isn't Done 77 min. (U). Mar. 3, 1938.	Cecil Kellaway, Shirley-AnnRichards.	Comedy-drama—Australian inherits British peerage but leaves it to young author.	**Safe for the family.**
***Tall Timbers** 74 min. (A). Dec. 23, 1937.	Frank Leighton, Shirley-AnnRichards.	Long-lost son of lumber king is revealed after saving his father's business.	**Nothing to offend juveniles.**
***Vagabond Violinist, The** 85 min. (U). Feb. 2, 1939.	Lloyd Hughes, Diana Du Cane.	Success story set to music and staged against Australian backgrounds.	**Safe for youngsters.**
		WALLACE HEATON.	
Captain Fury 92 min. (A). June 29, 1939.	Brian Aherne, Victor McLaglen.	Adventure melodrama—young political exile saves Australian smallholders from ruthless land baron.	**Nothing to harm youngsters.**
Housekeeper's Daughter, The 80 min. (A). Jan. 18, 1940.	Joan Bennett, Adolphe Menjou.	Newspaper-cum-gangster satirical comedy. Beautiful decoy helps young reporter solve murder mystery.	**Nothing to harm juveniles.**
Of Mice and Men 106 min. (A). Apr. 4, 1940.	Burgess Meredith, Lon Chaney, Jnr.	Psychological saga of the soil—strange friendship between pathetic half-wit and insignificant labourer.	**Not for children.**

Continued on page xiii

Shorts

A firm-by-firm guide to the short entertainment, travelogue and general interest films which have been added to the 16-mm. libraries during the past month

Carlton

New shorts available are :—

"*The Music Box,*" 30 min. (U). Laurel and Hardy featurette.

"*Swing-o-Nometry,*" 15 min. (U). Featuring Harry Parry and his band.

"*Musical Cocktail,*" 17 min. (U). Featuring Alfredo Campoli and his orchestra.

"*Harry Parry and his Sextet,*" 16 min. (U).

"*Tit for Tat,*" 20 min. (U). A Laurel and Hardy comedy.

"*An Irish Medley,*" 10 min. (U), and "*Old Sailor's Story,*" 10 min. (U), two Reginald Foort musicals.

Gaumont-British

Additional shorts available from the G.-B. Library are :—

"*This Modern Age: No. 2,*" dealing with the operation of Scotland Yard.

"*Club Magazine: No. 10,*" a children's film.

"*Stranger than Fiction: No. 92,*" an addition to the popular Universal series.

Frank Jessop

New sound shorts added to the Frank E. Jessop library at Leicester are :—

"*Atlantic Queen,*" two reels. Life aboard the *Queen Mary*, including a trip across the Atlantic.

"*Four-Legged Lightning,*" two reels, a study of the training and racing of greyhounds.

"*Another Day,*" two reels. A travelogue of London.

"*Let's Wander,*" two reels. The life and countryside of the Wendover district.

"*Flying Cinders,*" one reel. Modern speedway racing.

"*Speeding Skates,*" one reel. Ice hockey—the fastest game on earth.

Copies are also available for outright purchase.

Kirkham

Three cartoon series make up new additions to the Kirkham Film Service library. They are :—

Willie Whopper Adventures (sound or silent); "*Davy Jones' Locker,*" "*Rassling Around,*" "*Playball,*" "*Jungle Jitters,*" "*Stratos Fear,*" "*Viva Willie,*" "*Insulting the Sultan,*" "*Spite Flight,*" "*Cave Man,*" "*Reducing Creme,*" "*Vulcan Entertains,*" "*Good Scout,*" and "*Robin Hood.*"

Flip the Frog series (sound or silent): "*Music Lesson*" and "*Technocracked.*"

Soglow "Little King" Cartoons (sound or silent): "*Marching Along,*" "*On the Pan,*" "*A Royal Good Time,*" "*The Cactus King,*" "*Art for Art's Sake,*" "*Pals,*" and "*Jolly Good Felons.*"

Clive Patmore

Another list of ten featurettes and shorts for outright sale is released by Clive Patmore Screen Services. They are offered primarily for private showings. Titles are :—

"*Castles in Switzerland.*"—Two reels, sound. A Visit to Chillon, Lucens and Tarasp castles. Sale, £10.

"*Tropical Springtime.*"—Two reels, sound. Fishing and riding in El Rodeo,

Continued on page xiii

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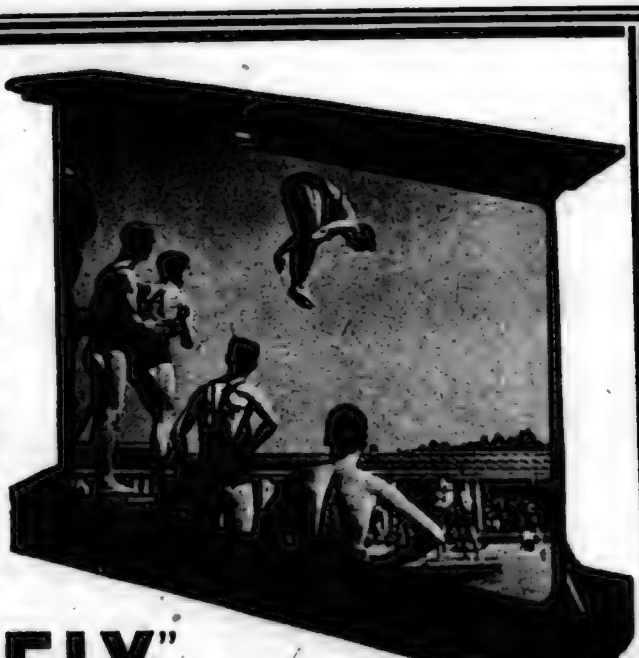

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TO PEOPLE OF TOTNES
DO YOU WANT YOUR
KINEMA KEPT OPEN?
IF SO JOIN IN MARCH
FORE STREET.

Children in Totnes, Devon, formed themselves into bands of demonstrators and toured the streets with banners when they heard their local 16-mm. kinema might have to close down

"Twopenny Ha'penny Squabble" Has a Happy Ending

WHEN a "difference of opinion" arose between 16-mm. showman David Wheeler and his landlord, W. G. Cawsey, of Totnes, it threatened to rob residents in the Devonshire town of their only film entertainment—nightly shows in the Temperance Hall. The "internal dispute" came to a head when Wheeler—who had paid out something like £1,200 in equipping his show with dual projectors and 200 rubber-cushioned tip-up seats—was given notice to quit by October 1.

As soon as child patrons of the kinema read the notice of imminent closure they formed themselves into bands of demonstrators and paraded the streets with banners.

Adult patrons added their weight and the harassed Mayor of Totnes, Coun. William E. Phillips, was asked to use his influence to bring about a settlement of the Wheeler-Cawsey dispute. "This is a twopenny ha'penny squabble. I wish they would shake hands and forget about the whole affair," was the Mayor's comment.

Hearing of the possibilities of losing the town's only kinema, T. Skellett offered Wheeler new accommodation in a part of his hotel—the Seymour. Wheeler and his assistants, plus some of the child "demonstrators" worked hard to convert the new hall and a fortnight later it emerged as the Cosy Cinema.

To celebrate his good fortune, Wheeler held a special free show for 150 of the town's children.

But the day was saved. New premises were found in a local hotel and David Wheeler, proprietor of the kinema, celebrated the event with a special "free" night for his child supporters

Educationalists Offered Special Sales Service

A BEFORE and after sales service to help education authorities in the expansion of their visual aids programmes is being operated by R. Colwyn Wood, of Sound Film Services, Cardiff.

His firm undertakes the survey of classrooms or halls, gives advice on the choice of equipment and the positioning of speaker and screen and recommends measures to improve acoustics in the rooms. Demonstrations of equipment are arranged in the company's private theatre or schoolroom.

Shorts

Clive Patmore (Cont.)

"*The Sea Breaks Through.*"—Two reels, sound. Attempts to arrest the erosion of the North Sea on the Norfolk and Suffolk coasts. Sale, £10.

"*Southward Ho!*"—Two reels, sound. A tour of the cities and lakes of New Zealand. Sale, £10.

"*Land of the Marimba.*"—Two reels, sound. Native dances and music in Costa Rica. Sale, £10.

"*Insect Oddities.*"—One reel, sound. Little-known tropical insects and their antics. Sale, £5.

"*This Other Eden.*"—One reel, sound. The river Eden from Pennines to Solway Firth. Sale, £5.

"*Peace, Peasants and Palaces.*"—One reel, sound. A study of lakes, mountains and villages. Sale, £5.

"*Lancashire Lakeland.*" — One reel, sound. A tour of the north-west corner of Lancashire. Sale, £5.

"*Sentinel Isle.*"—Two reels. Sound. History of Ceylon and a study of its people. Sale, £10.

Wallace Heaton

Two shorts added to Wallace Heaton's library are:—

"*Old Hobbies,*" 400 ft., silent, Kodachrome, and "*Elizabethan England,*" silent, 400 ft.

FILM LIBRARIES PUBLISH AUTUMN CATALOGUES OF SUBJECTS

ATTRACTIVE film catalogues—many in colour—have been published by libraries to coincide with the opening of the autumn season. Here is a summary of the latest batch received by SUB-STANDARD FILM.

G.B. LIBRARY is publishing a 70-page booklet, printed in two colours on a thick art paper, at 2s. 6d. Contents are sectionalised into drama, light drama, musical, comedy, etc., and many selected films are illustrated with tastefully decorated stills.

An alphabetical index includes nearly 1,000 titles covering every type of film, from entertainment features to industrial shorts.

KIRKHAM FILM SERVICE. All film titles are printed in red and descriptive matter in blue in a new 24-page catalogue. Pages of stills illustrate important features. This 1s. catalogue is supplemented by regular issues of *Sub-Standard Film Review.* Priced at 2d., it contains latest news.

CROOKE'S CINE SOUND FILM LIBRARY has adopted a colour-tint system in its catalogue to facilitate easy calculations of rates of high for different types of films. Titles appearing on blue pages are rated at 1s. per reel per day, those on pink at 1s. 6d. per reel per day, and those on white at 2s. per reel per day. All bookings are for a minimum of four consecutive days. The memo-sized booklet is priced at 6d.

BRITISH INSTRUCTIONAL FILMS' first catalogue of educational films and film strips lists more than 70 silent 16-mm. subjects and four sound films. There is a six-film strip series described. The 24-page booklet has a stiff card binding—a good point to preserve the catalogue.

Projectors Given Side-by-Side Demonstrations

DEMONSTRATIONS of the latest Victor and Ampro 16-mm. projectors, Pullin film strip apparatus and a wide range of auxiliary gear were featured in an exhibition of sub-standard equipment — believed to be the first of its kind in Scotland — staged by County Cinemas at Ayr, last month.

Invitations by card were sent to educational authorities, churches, Carnegie libraries, the medical profession, agricultural colleges, industrial concerns and home movie enthusiasts.

To enable the audience to study the performance of the Victor and Ampro Premier machines side by side, an interesting experiment was made. Both machines were laced-up with copies of the same film, started simultaneously and rapid change-overs made from one to the other.

A coloured film on oats, made recently by one of the firm's partners, R. H. Paterson, was used to demonstrate the Ampro Imperial. An official from Pullin explained points on film strips.

Features

Continued from page xi

Title, R.T. and Certificate.	Stars.	Description.	Family Angle.
		WATSONIAN.	
Devil Bat ... ... 67 min. (A). May 1, 1941.	Bela Lugosi, ... Suzanne Kaaren.	Macabre melodrama. Brilliant but unbalanced scientist nurses grudge against his employers.	**Not suitable for youngsters.**
Fighting Sea Monsters ... 60 min. (U). Feb. 10, 1944.	—	Adventure melodrama describing a "big game" hunt in the Caribbean Sea.	**Excellent for youngsters.**
Gangs Incorporated ... ... 70 min. (A). Oct. 9, 1941.	Joan Woodbury, ... Jack La Rue.	Girl, victimised by father's past, takes law into her own hands to settle accounts. Retitled from "Paper Bullets."	**Not for juveniles.**
Secret Evidence ... ... 65 min. (A). Apr. 24, 1941.	Charles Quigley. ... Marjorie Reynolds.	Attorney wins battle of wits with gangster who tries to incriminate his fiancée.	**Not for children.**
Three is a Family ... ... 81 min. (A). Feb. 8, 1945.	Marjorie Reynolds, Fay Bainter.	Dizzy domestic comedy—complications of a family in a "no children" flat.	**Hardly suitable for youngsters.**
		WIGMORE.	
Stars on Parade ... ... 62 min. (U).	Larry Parks ...	Stars in this musical were incorrectly stated as Lucan and McShane in last month's issue. It features Larry Parks.	**Good family fare.**

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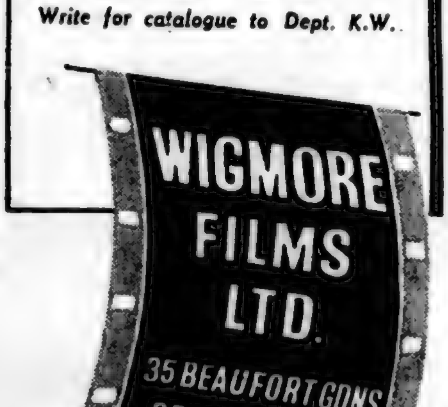

NEW EDUCATIONAL SUBJECTS

British Instructional

The initial group of educational films to be circulated by the recently started British Instructional Film library consists of :—

GEOGRAPHY

"*Alpine Farm.*"—Age group, 11-15; 7 min., silent. Work of the Alpine farmer.

"*Downland Village.*"—Age group, 9-14; 10 min., silent. Daily life in a typical downland village.

"*Modern Dairy.*"—Age group, 9-13; 7 min., silent. Processes in the production of clean milk from pasture milk.

"*Underground Journey.*"—Age group, 9-13; 5 min., silent. Three children take an excursion on London's Underground system.

"*Slates.*"—Age group, 9-13; 6 min., silent. Blasting of slate in the quarry.

"*Bricks.*"—Age group, 9-13; 7 min., silent. Making bricks, from the raw clay to the finished object.

"*Bricks for Houses.*"—Age group, 7-9; 5 min., silent. How clay dug from the pit becomes a brick.

"*Baskets.*"—Age group, 9-12; 6 min., silent. All the processes in basket making.

"*Butter Making.*"—Age group, 9-13; 11 min., silent. The separation of cream from milk and the processes of making butter.

"*Chalk.*"—Age group, 9-13; 10 min., silent. Production of chalk from pit to refinery.

"*The Forge.*"—Age group, 9-13; 5 min., silent. Shaping a hook from a piece of steel.

"*Glassmakers.*"—Age group, 11-14; 8 min., silent. Making glass, and a few examples of glass blowing.

"*Tower Bridge.*" — Age group, 9-12; 5 min., silent. A study of Tower Bridge and other London bridges.

"*Village Blacksmith.*" — Age group, 7-12; 5 min., silent. Removal of an old shoe and the fitting of a new shoe to a horse.

"*Weaving.*"—Age group, 11-15; 5 min., silent. The four principal methods of weaving.

"*Harvest Time.*" — Age group, 9-13; 5 min., silent; The various stages of harvesting corn.

"*Grinding Corn.*"—Age group, 9-13; 5 min., silent. How corn is ground in an old stone grinding mill.

"*Boots and Shoes.*"—Age group, 9.13; 7 min., silent. Cutting the uppers from leather by machinery.

"*Modern Bakery.*"—Age group, 9-13; 6 min., silent. Mass-producing loaves.

"*Pottery.*"—Age group, 10-14; 6 min., silent. Art students making pottery under tuition.

"*Village Bakery.*"—Age group, 9-13; 6 min., silent. Bread making in a village bakery.

"*Air Journey.*"—Age group, 10-14; 8 min., silent. Trip by flying boat to Marseilles, Augusta, and the Nile.

"*Egyptian Village.*"—Age group, 12-15; 9 min., silent. Life in a small village on the river Nile.

"*Sugar-cane Harvest.*" — Age group, 11-15; 5 min., silent. Preparation of sugar cane for the refinery.

"*Maize Harvest.*"—Age group, 12-15; 5 min., silent. Cutting and trimming maize stalks.

"*The Thames.*" — Age group, 11-15; 9 min., silent. Course of the Thames from Cotswolds to estuary.

"*Suez Canal.*"—Age group, 12-15; 9 min., silent. Trade routes from England to the East.

"*Capetown.*" — Age group, 12-15; 10 min., silent. A tour of the main centres of Capetown.

"*Dry Dock.*"—Age group, 12-15; 6 min., silent. How a ship is renovated in the King George V dry dock.

NATURE STUDY.

"*Elephants.*"—Age group, 5-9; 4 min., silent. Characteristics of the animal.

"*Pelicans.*"—Age group, 5-9; 3 min., silent. Principal features and habits of the bird.

"*Titmouse the Weaver.*"—Age group, 9-14; 6 min., silent. The Penduline titmouse building its nest.

"*Bears.*"—Age group, 5-9; 4 min., silent. Study of the characteristics of bears.

"*Camels.*"—Age group, 5-9; 4 min., silent. A study of the animal.

"*Kangaroos.*"—Age group, 5-9; 3 min., silent. Characteristics of the animal.

"*Seagulls.*"—Age group, 5-9; 6 min.; silent. Close-up study of the birds' habits.

"*Penguins.*"—Age group, 5-9; 3 min., silent. A study of penguins swimming and walking.

"*The Chameleon.*"—Age group, 5-9; 3 min., silent. How a chameleon catches its food.

"*Ostriches.*"—Age group, 5-9; 3 min., silent; study of the characteristics of the ostrich.

"*Lions.*"—Age group, 5-9; 3 mins., silent. Close study of the animal and its young.

"*Tigers.*"—Age group, 5-9; 3 min., silent. Their movements and characteristics.

"*Zebras.*"—Age group, 5-9; 3 min., silent. The animals walking and grazing.

"*Giraffes.*—Age group, 5-9; 3 min., silent. Giraffes walking and feeding.

"*Llamas.*"—Age group, 5-9; 3 min., silent. General appearance of the animal.

"*Bison.*"—Age group 5-9; 3 min., silent. Life and habits among the herd.

"*Cape Buffaloes.*"—Age group, 5-9; 3 min., silent. Close-up study of a herd.

Another selection from this first group will be listed in next month's issue.

Central Film Library

Additions to the Central Film Library are :—

"*Power Lines.*"—20 min. Sponsor: British Council. Production unit: Merton Park. Manufacture and assembly of cables for electric power.

"*Electro-Magnetic Induction.*"—18 min. Sponsor: British Council. Production unit: G.-B.I. Instructional film for schools—animated diagrams and straight photography.

"*Children Learning by Experience.*"—32 min. Sponsor: C.O.I. for Ministry of Education. Production unit: Realist. A study of children absorbed in their own affairs and learning in their own way. Intended primarily for teachers in training.

"*Sportsmen All*" *Series:*—"The High *and Long Jumper,*" 12 min., made by John Betts; "*The Javelin Thrower and Pole Vaulter,*" 13 min.; "*The Discus Thrower and Hammer Thrower,*" 12 min.; "*The Boxer,*" 12 min.; "*The Walker: Hop, Skip, and Jump,*" 12 min.; "*The Rower,*" 12 min.

"*This is Britain: No.* 14."—12 min. Sponsor: C.O.I., for Board of Trade. Production unit: Merlin. Topical magazine for factories, replacing the "Britain Can Make It" series; "*This Is Britain: No.* 16," 11 min.; "*This is Britain: No.* 17," 12 min.

"*Africa: No.* 4."—13 min. Sponsor: South African Government. Production unit: African Film Productions. One of a magazine series on South Africa.

"*Towards To-morrow.*"—28 min. Sponsor: South African Government. Production unit: African Film Productions. Improving the conditions of the Cape coloured people of the Union of South Africa.

Wallace Heaton

New educational subjects available from Wallace Heaton are :—

"*Elizabethan England.*"—Silent, 400 ft., and "*Making a Farm Cart*" (woodwork instructional), 400 ft.

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A Sequel to
"A MATTER OF OPINION"

☆ ☆ ☆

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REMEMBRANCE
SATURDAY NOVEMBER 8th

A GUIDE TO THE LATEST EQUIPMENT

R. H. CRICKS TESTS

A higher power lamp and a wider lens aperture are two of the principal modifications to be found in the latest version of Kodak's home projector—the Kodascope 45

MODIFIED KODAK 8 HAS BETTER LAMP

SIMPLICITY of threading, a minimum of controls easily ocated in darkness, simple change om projection to rewind—these re some of the salient features of e new Kodascope Eight—45, hich follows in general mechani-l design the popular Home odascope 8. **The main modifica-ons** are a higher power lamp, a ider aperture lens, and silver ntique) finish.

Reliability is assured by the use, herever possible, of die-castings d machined components, rather an of pressed metal assemblies. he f/1.6 Kodak projection lens, ith 300-watt lamp, combined with e optical design or reflector ndensers and shutter, ensure aximum light output.

Plug-in internal resistances ake possible its use on any elec-ical mains supply from 100 to 250 lts. Effectively earthed, it is upplied with ample length of 3-re rubber-covered lead; it con-rms to all the usual electrical fety regulations.

The mechanism has been con-derably simplified, and consists three essential shafts only. The ojector is supplied in a stout rdboard box, with a full range of cessories.

It is priced at £30 (no purchase x).

Two New Film Stocks From Ilford—

DURING my recent holiday I took the opportunity of testing a couple of reels of new 16-mm. stock put out by Ilford. The negatives are Pan. F and H.P.3, now available in 16-mm. for the first time, and I understand that they are being placed on the market in sufficient quantities to meet commercial demands.

I decided to divide my tests into two sections, the first being a variety of routine exposures, with no special precautions, to find out how the stocks would behave in the hands of a not-too-experienced cameraman. No exposure meter was used in these first tests—a test of the latitude of the film.

I shot first the reel of Pan. F on all types of outdoor scenes—chiefly seascapes—together with a few close-ups. I give more credit to the stock than to my photographic ability that the exposure of every scene was such that the positive gives a consistent density and contrast throughout.

Next I loaded up the H.P.3, a film already famous with all serious photographers. I was a little sceptical, but I consistently gave it two lens stops less exposure. The films came back from the Ilford processing department with the comment that this roll was *over-exposed*; it is a fact that in practically every daylight scene I should have allowed more than two stops difference—a tribute to the remarkable speed of this negative.

I found the H.P.3 remarkably free from halation. I filmed one rather difficult shot: the lights of a band-stand and restaurant on a dark night. The outlines of even the bare lights are quite clean.

G. S. Moore, of Ilford, went to the trouble of plotting gamma strips for these two negatives. These confirm my practical finding, showing the H.P.3 to have a speed nearly ten times that of the Pan. F. The contrast of the two stocks is not very different, the gamma of Pan. F being .70, and of H.P.3 .60.

My tests so far were just the sort of thing that the average cameraman would give. Some time ago I suggested, in response to complaints that 16-mm. processing was unreliable, that users should take scientific means of checking processing. Any such check would, of course, show up faulty exposure, but it would also give the lab. something to work to.

I am waiting the results of the second phase of my tests, which I will describe next month.

—And Uses a £5 Projector as an Editing Machine

TO edit the test films of new Ilford negatives I shot during my holidays, I used a little machine which, as a projector, is a toy, but for editing is very convenient. The machine in question is the 16-mm. Homilograph marketed by Dave Robson, Wardour Products Expert, Croydon.

The machine is made for the low-price market, selling at round about £5. It is fitted with only a 6v. lamp, fed either from a self-contained dry-battery or from one of those lampholder transformers. A well-lit 2 ft. picture is obtainable—ample for editing.

The intermittent motion of the film is actuated by a dog. It will not, of course reverse, but on the other hand, threading is so simple that the film can be rewound and re-threaded without any great loss of time. The spool arms accommodate only 100 ft. reels; since the machine has no top sprocket, a larger reel would not be practicable, but I have seen a prototype accommodating a larger reel, and fitted with a top sprocket. The machine has no shutter, but the resultant ghost is immaterial in editing.

The Homilograph is undergoing its teething troubles—for instance, I had to do a little touching up with a file to avoid scratching—but its compactness and simplicity make it a useful adjunct for the 16-mm. worker.

◆

A Junior Projector Stand

Jackson's Cine Equipment is marketing a new lightweight projector stand. Designated the Junior, it can be folded flat and erected within seconds.

Drawn steel tubing is used for the four main legs, which are cross-braced and have adjustable feet. A heavy elevator wheel operates from the centre cross-brace.

The projector platform is covered in rubber to eliminate noise from vibration.

Finish is in crackle or black stove. Price is in the neighbourhood of 10 guineas.

Ampro for Glasgow

Glasgow Corporation is to purchase from J. Frank Brockliss an Amprosound 16-mm. projector for the sum of £190 for the general use of the Education Department.

THIS MONTH

Two Negatives

* * *

A Hand Projector

* * *

Kodak's New "8"

* * *

A V.A. Handbook

* * *

Lightweight Stand

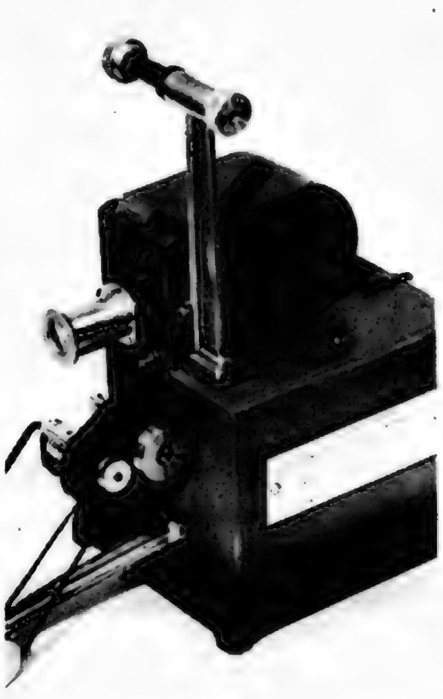
EASY REFERENCE TO VISUAL AIDS

"MATERIAL FOR VISUAL EDUCATION," is the title of a new 100-page book published by the *Daily Mail* School Aid Department. It is a handy-sized publication containing classified directories to most of the many fields in equipment, films, film strips, etc.

Apart from these sections, the book endeavours to give an overall picture of the organisation behind the medium with a chapter devoted to societies, institutes and associations.

Despite the fact that some of the make-up is a little confusing, the book will appeal to all educationalists interested in the science of visual teaching.

It is priced at 2s. 6d.



"As a projector, it is a toy, but for editing it is very useful," comments R. H. Cricks on the Homilograph £5 hand-operated projector

INDUSTRIAL

SALES

This Demonstration Theatre Was Built in Three Weeks

CONVERSION OF WEST END BASEMENT

WHEN work started, a basement—or rather an awkward space under a staircase; three weeks later, a private luxury theatre capable of seating up to 30 persons. That is the story behind London's latest projector demonstration theatre, which was opened in a large West End commercial house this month.

The entire conversion contract, from the erection of a special proscenium wall to the installation of auditorium equipment, was carried out by Jackson's Cine Equipment, of High Street, Eton, Bucks. It was in the London works of this firm that the 11-ft. wide wall was prefabricated, to be assembled part by part in the kinema.

Constructed of plaster board on an oak frame, this proscenium arch gives a screen opening 7 ft. wide. Illuminated alcoves each side of the screen house vases of artificial flowers, which are concealed-lit from above.

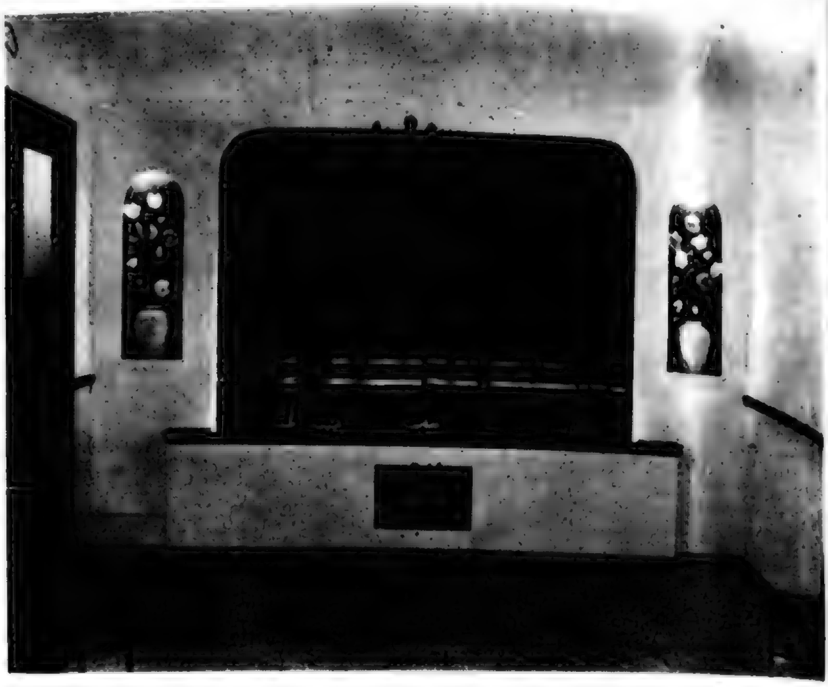
The black background finish to these alcoves contrasts pleasantly with the light cream overall treatment of the proscenium flanks and auditorium walls. Black bands are used judiciously to emphasise outlines.

Three-colour changes of floods can be thrown on the heavy velvet port-tinted screen tabs. The automatic opening and colour changes are operated by push-button controls at the rear of the auditorium. The speaker is housed in a grille at the foot of the screen.

A fitted carpet, in a warm rust colour, covers the entire floor.

The auditorium measures 26 ft. long by 11 ft. wide by 7 ft. deep, and is illuminated by six ceiling lights near the cornice.

Throw for the 16-mm. projectors, housed in an alcove formed by heavy velvet curtains, is 20 ft.



Three colour changes, operated by push button remote control, can be selected to flood this 7 ft. wide proscenium, built in the basement of a West End commercial house

PRODUCT

Film is Selected to Boost Construction Material

SPECIAL PREVIEW

L. A. Rushworth, who supplies the commentary, demonstrates a few of the many uses of Sisalkraft—a new construction material described in a film made for J. H. Sankey, by Chelsea Colour Films

THE film has been selected to publicise the uses of a new constructional product—Sisalkraft.

At the British Council Theatre last week, the firm of J. H. Sankey, which is associated with the manufacture and distribution of the new material, screened the film "Sisalkraft" to a special audience.

A Kodachrome three-reeler made by Chelsea Colour Films, it shows the uses of Sisalkraft as applied to concrete road construction, protective underlay material for many kinds of permanent floor surfacing, and as a wear-resisting lining for export packing cases. Varied uses of the product are demonstrated by L. A. Rushworth, who supplies the informative commentary.

Chelsea Colour Films have two further subjects lined up for shooting or completion.

"A Place to Hang Your Hat," a Kodachrome two-reeler for the British Sailors' Society, is in the final cutting stages.

After securing exteriors at Lake Geneva for "Faith Not Force," provisional title, a camera unit is moving to Nottingham early next week to film scenes at a prisoner-of-war camp. This subject is a Monochrome two-reeler for the International Y.M.C.A., and shows the work being done by that organisation towards the resettlement of German prisoners of war.

RADIO

Kinema Attracts Large Crowds at Olympia Exhibition

CONTINUOUS SHOWS OF PUBLICITY SUBJECTS

A NUMBER of manufacturers exhibiting at Radiolympia this month used 16-mm. films in a specially constructed kinema to put on films dealing with their products. The kinema was well supported by visitors to the exhibition.

Film shows were continuous on every day the exhibition was open and exhibitors advertised the times of showings of their own films from their stands. Most issued special invitation tickets to inquirers.

Two films, "Radar Goes to Sea," a 28-minute inside story of radar, and "Radar Record" (10 minutes) a sea trip as seen from a radar screen, were shown by the Metropolitan Vickers Electrical Co.

In the first film, audiences were shown the principles of radar, and in the second, by speeded-up photography, they were able to follow a ship, the *Manchester Shipper*, on its voyage from Manchester to Clydeside. Both films were made by Marcus Cooper with commentaries by Frank Phillips.

Ediswan displayed large notices on its stand advertising the screening of the film, "They're Called Electrons."

A film on electronics was screened regularly by B.T.H.

State Department to Use Movies

The New York State Department of Commerce, Division of State Publicity, has begun a programme of motion picture activities. The library contains more than 450 film titles which emphasise various aspects of New York State industry, commerce, business, recreation and resources. In one month alone 1,400 showings were held to a total audience of over 300,000.

SCIENCE

INTERNATIONAL SOCIETY FORMED

As a result of the congress, attended by delegates of 22 nations, recently concluded in Paris, an International Scientific Film Association has been formed with M. Korngold (Poland) as president and J. Maddison (Great Britain) vice-chairman.

It was decided that the 1948 Congress should be held in October in Great Britain, with the Scientific Film Association of Great Britain as hosts.

The International Association will be concerned with all aspects of scientific film matters. As a start, however, to its work it was agreed that invitations to join the Association should be sent to those countries who had not been represented at the Congress in Paris. In addition, the exchange of information through the office of the Association (which will be established in Paris at an early date) will forthwith commence on those scientific and technical films that are already available for exchange, on methods of appraisal, and on the Customs regulations on the exchange of films.

At this year's Inaugural Congress in Paris the delegates viewed a number of new scientific and technical films.

TECHNICAL

Choosing a Projector (8): The Current Supply

By R. HOWARD CRICKS, F.B.K.S., F.R.P.S.,

THE current supply on which the machine will be required to operate is an important factor influencing the choice of a projector. In this addition to his series, "The Choice of a Sound Projector," R. Howard Cricks deals with the problem as it affects the average user of a 16-mm. outfit.

If, of course, the machine is intended for static use, the answer is very simple; but the average user has to be prepared for any voltage, A.C. or D.C., that he may encounter.

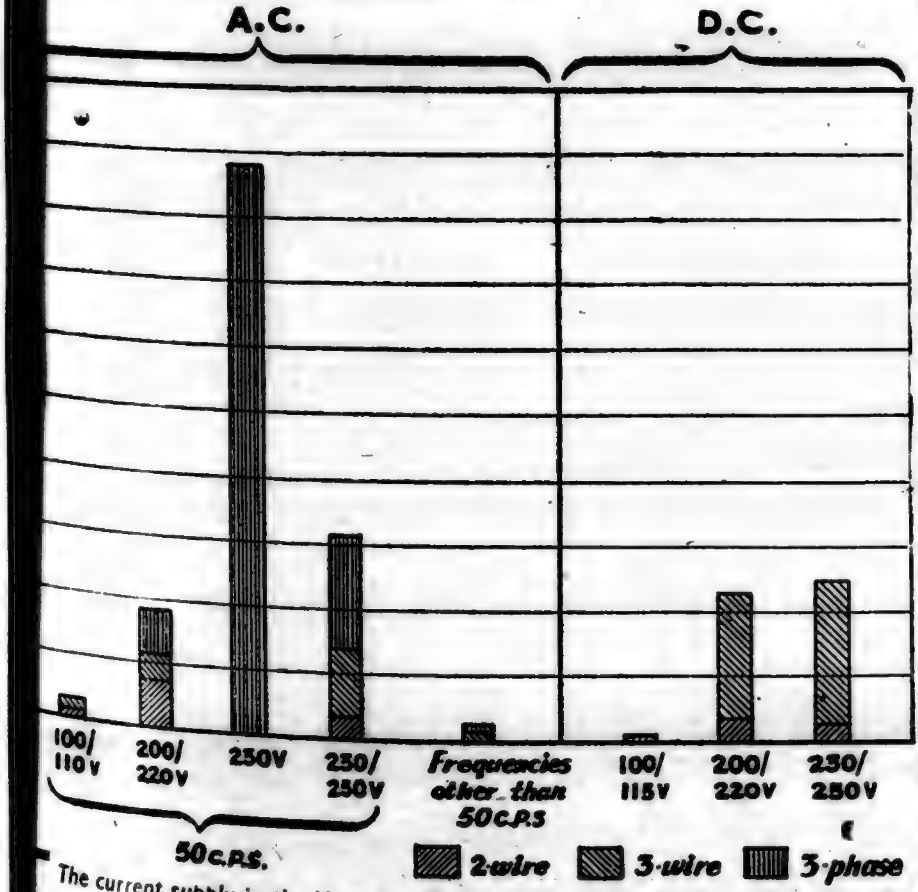
The standard voltage in the United States is 110 volts A.C., 60 cycles, and American machines are generally constructed to run only on this supply. The influence has spread to this country, in that the majority of projection lamps are made for 110 volts, notwithstanding that—as I pointed out a few months ago—a lower voltage would give a greater efficiency, and would cause no more trouble in supply.

To an increasing extent the grid supply of 230/240 volts 50 cycles is becoming available in this country. Nevertheless, there are many places where D.C. only is available. Some years ago, faced with this problem, I classified the electric supplies in Great Britain and Ireland, and produced the appended chart. This relates actually to 1939, but I doubt whether there is any appreciable change since then.

It will be seen that a very large proportion of locations will be met by 200/250 volts A.C. equipment. On the other hand, there is a considerable number of supplies on the same voltage D.C., and the user who has to be prepared for any conditions must consider the adaptability of his equipment to D.C. The number of supplies outside this voltage rank is very small.

Three Circuits to Consider

In considering the adaptability of the outfit to different supplies, we have three circuits to consider: the lamp, the motor and the amplifier (the last generally including the exciter lamp supply). The lamp will run equally well on A.C. or D.C. (with the heavy filament necessitated by the wattage, flicker due to the A.C. pulsations is not a problem). A universal motor will also suit either supply, but, on the other hand, an A.C. motor will have the advantages of a more constant speed, and of greater reliability.



The current supply in the United Kingdom as it stood in 1939. There have been few appreciable changes since that date

There is, on the other hand, a real difficulty in constructing an amplifier to run on A.C. or D.C., in that, while on A.C. we can use a transformer to raise or lower the voltage for the H.T. and L.T., on D.C. we have to use some form of resistance to drop the voltage, and, since we cannot raise the mains voltage without rotating machinery, we are limited for our H.T. to the mains voltage.

The only A.C./D.C. amplifier of which I have had much experience is that of the Gebescope, in which voltage dropping for the L.T. is effected by means of a barretter—a gadget like a lamp, but with an iron wire filament, which, besides dropping the voltage, exerts a controlling effect on the output.

We can, therefore, say that, in designing a projector for universal operation, the lamp presents no problem (except that of the inevitable waste of current due to the use of a resistance instead of a transformer); the motor presents a slight objection, while the amplifier is of necessity quite different.

A Short Cut

There is, of course, always the short-cut of a motor-generator or converter, which will run on D.C. and will deliver A.C. to the projector. Such a machine is not unduly expensive, but it is weighty to carry around. Further, its hum is rather distracting to an audience if it is placed inside the auditorium; either the wiring should be so arranged that the machine can be placed outside the auditorium, or a felt-lined box must be provided.

Let me conclude by mentioning a point concerning which many people are under a misapprehension. If a 250-volt lamp is plugged into a 220-volt supply, the lamp will last all the longer; therefore, they argue, if a 250-volt supply is plugged into the 220-volt tapping on the mains transformer or resistance, it should give an extra margin of safety. Actually, the reverse is the case, because the effect will be that the output voltage will be increased instead of being decreased. To allow a factor of safety, plug in to a tapping marked for a *higher* voltage.

Similarly, if a sliding resistance is used, be very careful not to set it for a lower input voltage than is actually connected. There should be a stop on the slide which will prevent the contact being set to too low a voltage.

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LETTERS

Any Volunteers To Start Mobile Work in India?

I WAS most impressed by Ram L. Gogtay's article, "The Indian Market for 16-mm. Films" in the July issue of SUB-STANDARD FILM.

While in India during the war I came to the conclusion that the country is one of the best markets for mobile outfits. Like Mr. Gogtay I have seen the native inhabitants flock to Government and camp kinemas.

When I came home I worked on the idea of going back with an enthusiast who, like myself, had some experience, to start up in the mobile field, but I lacked the necessary capital.

If there is anyone contemplating giving India a try-out in this direction I would welcome the chance of working with him.

DAVID W. DAVIES,
Mobile Cinema Service,
King George Hotel,
Eskdale, Holmbrook,
Cumberland.

Slit Width—the Design of the B.T.H. Projector

IN your issue of August 21, 1947, R. Howard Cricks discusses the subject of slit width in sound optical system of 16 mm. projectors.

A width of 0.004 in. was quoted as an optimum dimension, but, though he mentioned that this width was claimed by one manufacturer, he expressed some doubt that this was the effective width at the sound track after the light beam had passed through the film base.

We assume that he had the B.T.H. type 301 projector in mind as the only machine with a slit width of 0.004 in., and we should therefore like to draw his attention to the fact that the sound-head of this machine was deliberately arranged so that the scanning beam falls on the emulsion side of the film for normal prints.

V. M. ROBERTS,
Manager, Electronic and Sound Reproducer Sales, The British Thomson-Houston Co., Ltd.,
Rugby.

A Question of Film Rights

FOLLOWING upon a complaint from the 35-mm. right owners, I am asked to request you to be good enough to clearly state that all films offered by me for sale are for private exhibition only and may only be shown publicly with special written consent from the right owners.

This is made perfectly clear not only on the lists sent to inquirers, but also on all invoices.

CLIVE PATMORE.
Clive Patmore Screen Services.
3, Valentines Road,
Ilford, Essex

You Can Have a Better Lab. Service

Continued from page v.

it would mean that every member of the laboratory team would have to understand the details of each process and the causes and effects of changes from routine procedure.

Unfortunately, "No employee shall perform more than one job"—National Arbitration Tribunal Award No. 758. This makes it very difficult to assemble a team in which every member understands fully the work of everyone else.

The responsibility for the 100 ft. of film is spread over eight people, each of whom may, or may not, be fully proficient in his or her section. "Proficient" means "Entitled to the full wage rate for the job," and it is interesting to note that no qualifications of ability are laid down, and that an employee qualifies for full rate upon completing a year's service in one department. Is one year's training sufficient guarantee of a person's ability to be trusted with production material? Who knows; he will be paid full rate just the same.

The position in which the laboratories find themselves is, therefore, absurd. The factory approach is only possible on a larger scale than present-day 16-mm. production justifies, and then only if the production units tighten up their methods.

The practical solution as I see it would be for a particular production to be one man's responsibility throughout. He should be available for consultation by the producers, and able to advise on and carry out all laboratory techniques. His wages must be high, as high as those of the highest-paid factory-system employee, enough to attract and hold an intelligent youngster, and to justify the time and work he will have to put into extra study.

The older laboratory technician does not like 16-mm. film, and is unwilling to learn new techniques; he already has a trade. The youngsters who might be suitable are attracted by the glamour of production. There is little glamour in a dark room.

When a suitable aspirant is found, he learns as much as possible in the laboratory (an ideal school), and is called up at an age when he is just beginning to accept responsibility.

To get him back, bait, in the form of money or prestige, is the only answer. And not one, but a number of such technicians are required.

My experience is that the system works well. It has its limitations, since only a certain amount of work can be handled with the limited number of capable technicians available. But their output is of quality, and it does not interfere with the quantity copies on which a laboratory depends.

The cost is, of course, high, but the results would justify an extension of the method. If quality and individual attention are required the production companies must budget their initial costs a little higher than the few shillings they have been paying for inadequate service.

CAN YOU DO IT WITH 16-MM.?

B.K.S. Discusses Uses of Sub-Standard in Four Fields

THE possibilities, advantages and disadvantages of 16-mm. in four different fields—education, publicity and propaganda, science and entertainment—were discussed by members of the British Kinematograph Society Sub-Standard Division at their first meeting in the current session. Each subject was introduced by an expert who presented a balanced survey for discussion by the meeting.

EDUCATION

Primary Field Neglected

BEFORE the 16-mm. film is adopted as a universal educational medium, said Russell Borland, rigid tests must be applied: can the subject be illustrated as well, or better, by some other medium? Is the subject mainly dynamic?

There was, he said, a wide field in which educational films were needed. But although there were in all several thousand educational films in existence, few were really suitable for the teacher's needs; in building up the Scottish Central Film Library, for instance, he had been able to select only 800 films, not more than 80 of which were good teaching films.

Producers have so far concentrated on relatively few subjects: geography, biology, arts and crafts, English, mathematics, and history. Films are most necessary in the primary field, yet there is a significant absence of suitable material.

In the field of adult education, the film has tremendous potentialities; here the film may, to a limited extent. take the place of lecturers.

G. A. Jones emphasised the need for short lengths of film which could be slipped into the lesson and used like a blackboard.

A. Pereira urged that teachers should be given the opportunity of making films of local interest.

A proposal by R. H. Cricks that the same reel should contain still frames, like a film strip, and sections of motion picture, was not approved, on the ground that it would make the lesson too stereotyped.

W. Buckstone stressed the importance of keeping films short, in view of the overloaded curriculum of the modern student.

Mr. Borland concluded the discussion by demanding a better method of distribution of films; the schools should maintain their own libraries, in order that a teacher could use a film whenever he needed it.

PUBLICITY

Explore Education

E. S. MORDEN pointed out the wide field of distribution for publicity films offered by the 16-mm. market. Many films not suitable for the 35-mm. kinema would be accepted by 16-mm. audiences.

Methods of distribution included the 16-mm. mobile film unit; daylight vans, for putting over a brief message to open-air audiences; continuous loop attachments, having a similar field for indoor audiences; small portable projectors widely used in the U.S. by salesmen; the 16-mm. mobile exhibitor, many of whom would be receptive to the idea of including short advertising films in their programmes; and finally, the libraries catering for amateurs.

The largest purchaser of 16-mm. equipment to-day is the educational authority; films might be made with an eye to this outlet. Subjects must be planned with the right appeal to the intended audience.

Mr. Borland amplified the previous speaker's remarks on the scope for advertising films in schools, mentioning that many educational authorities completely banned anything savouring of advertising, while others took the view that the teaching value of such films might outweigh the advertising angle.

W. Hissey suggested that there should be scope for 16-mm. advertising films overseas, but Mr. Morden drew attention to the difficulty of getting them shown.

George A. Jones suggested that manufacturers' overseas organisations should arrange to show such films, and H. S. Hind suggested that the British Council might arrange distribution.

Norman Leevers thought the more subtle types of films much more effective.

SCIENCE

Colour Is Important

GEORGE A. JONES said the scientific film has been defined as a film made from an objective point of view.

Starting with the most technical aspect, the kine. camera can be used in the laboratory as a research tool; an obvious example is the use of the super high-speed camera to observe movements which are too fast to see. The camera may be used purely as a recording medium, for there are many things which can be recorded only by means of the film.

Going a stage further, we come to the use of the film in training. Films may form part of the training of scientists, or, in a more general way, of students, and on a still lower level to the ordinary schools. Finally, the information may be conveyed to the general public—a form of publicity for science and the scientific method.

The advantages of the 16-mm. film over 35-mm. were, first, the possibility of showing to small groups; the compactness of 16-mm. taking equipment; the availability of reversal film; 16-mm. equipment is more easily adaptable to special requirements; finally, 16-mm. film is available in colour, which for certain scientific recording is very important.

On the other hand, there may be cases where 35-mm. is more suitable.

W. Buckstone referred to the supremacy of the 16-mm. film in the operating theatre; it is less unnerving to the patient, and it can be insinuated between the surgeon and the theatre sister.

ENTERTAINMENT

Problems of Village Shows

IN discussing the entertainment aspects of the 16-mm. film, H. S. Hind pictured the weekly film show in the village hall. Admittedly, the film is old, but it has not been seen in the country area. The operator has to take enough money at the door—after paying entertainment tax—to live on. Can he, asked Mr. Hind, make a living out of showing to the villagers?

Opinions differed on the possibilities of such shows. W. Hissey stated that many operators, chiefly men with 35-mm. experience, were making a good thing out of it. E. MacFie expressed the view that the standard of projection was on the up-grade.

R. H. Cricks agreed that the technical aspects were improving. but on the commercial side a circus in the village or a specially wet night might ruin business, and the small man could not stand the loss.

G. A. Jones suggested that such shows could present films which would not find a market in 35-mm. shows; film societies showing films not shown in normal kinemas had a big draw.

A.K.S. Renting in N. Ireland

The A.K.S. in Belfast has now not only an exhibiting side, but a renting side for 16-mm.

It has had premises placed at its disposal by Belfast Corporation and the Education Committee has decided that all films for educational purposes must, for the next three months, be hired through the A.K.S.

Display Frames for Stills

The still and sign cards service inaugurated by the Watsonian Film Supply recently has proved very popular with showmen in the Coventry area.

This success has prompted the company to put out plywood frames for the display of the stills or sign-written cards. They are priced at £2 each.

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PRODUCTION

What's Going On in the Studios

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Company.	Title.	Type of Film.	Nature of Subject.	Length.	Sound or Silent.	Colour or Monochrome.	Production Stage or Remarks.	Technical Credits.	Distributors.
ANGLO-SCOTTISH									
For Board of Trade ...	British Hydro-Electrics.	General interest.	Hydro-electric construction.	3,000	Sound	Monochrome.	Shooting	Director: Anthony Squire	C.O.I.
For C.O.I.	Factory Inspector	General interest	Work of H.M. Inspectors of Factories.	1,000	Sound	Monochrome.	Investigation	Director: Leonard Reeve	C.O.I.
For C.O.I.	Manpower	General interest.	Economic Planning	1,000	Sound	Monochrome.	Editing	Director: Leonard Reeve	C.O.I.
CAMPBELL HARPER.									
*Edinburgh	How Glasgow is Governed.	Educational	Series of six films on citizenship.	350 each	Silent	Monochrome.	Four completed	Director: W. MacLean. Asst. Dir.: J. H. Davis. Camera: J. Anderson and J. S. Fulloch.	Glasgow Corpn.
CHELSEA COLOUR FILMS.									
*For St. Pancras Housing Society	Untitled ...	Interest ...	Progress of the Society	400	Sound	Monochrome.	Shooting	Director: H. R. Dance. Camera: F. H. W. Cox	Sponsor
*For St. Pancras Housing Society	Untitled ...	Interest ...	Children's home at Wallis Wood	400	Sound	Colour	Shooting	Director: H. R. Dance. Camera: F. H. W. Cox.	Sponsor
*For Y.M.C.A. ...	Faith Not Force	Documentary	Y.M.C.A. in P.O.W. camp	800	Sound	Mono chrome	Shooting	Story: John Mallinson. Director: H. R. Dance. Camera: F. H. W. Cox.	Sponsor
CROWN FILM UNIT.									
For Ministry of Labour	Civil Service as a Career.	Instructional	For children of school-leaving age.	2,500	Sound	Monochrome.	Casting	Director: Colin Dean	C.O.I.
For Board of Trade ...	Sheffield ...	Interest ...	Industries of Sheffield.	2,000	Sound	Monochrome.	Editing	Director: Richard McNaughton.	C.O.I.
For Ministry of Health	Patent Ductus	Medical ...	Patent ductus operation.	2,000	Sound	Monochrome.	Editing	Director: Pat Jackson	C.O.I.
GATEWAY.									
* Winchmore Hill Studio.	Heat Causes Expansion — Liquids.	Educational	Experiments in laboratory and every-day applications of principles.	100	Silent	Monochrome	Editing	Direction and editing: Hugh Baddeley. Photography: John Ganderson.	Gateway
*Winchmore Hill Studio.	Heat Causes Expansion — Gases.	Educational			Silent	Monochrome	Editing		Gateway
G-B INSTRUCTIONAL.									
Imperial Studios, Elstree.	Atomic Energy	Educational	Story of the atom ...	5,000	Sound	Monochrome.	Dubbing	Director: Derrick Mayne	G.-B.I.
For International Wool Secretariat.	Material ... Evidence.	General interest.	General film on wool	3,000	Sound	—	Dubbing	Director: Darrell Catling. Cameraman: Frank North.	G.-B.I.
GREEN PARK.									
Film Producers' Guild	The Route to Australia.	General interest.	Travel by air ...	4,000 (app.)	Sound	Monochrome.	Editing	Director: John Eldridge. Cameraman: Martin Curtis.	B.O.A.C.
For Board of Trade ...	Five Towns ...	Overseas interest.	Regional film about potteries.	2,000	Sound	Monochrome.	Editing	Director: Terry Bishop. Cameraman: Ray Elton, Jo Amber.	C.O.I.
For Board of Trade ...	Seven Sisters ...	General ... interest.	British ships under foreign flags.	2,000–3,000	Sound	Monochrome.	Editing	Script: Randall Swingler. Asst. Dir.: Erica Masters. Director: Humphrey Swingler. Camera: George Still. Peter Hennessy.	C.O.I.
SCIENTIFIC AND DOCUMENTARY FILMS.									
Factory location ...	Shoemaker ...	Instructional	Addition to existing series.	1,000 (app.)	Sound and Silent	Monochrome.	Completed	Staff technicians.	U.F.P.
*Location	Blind Weavers	Charity appeal.	——	600	Sound	Colour	Shooting.	Staff technicians. Camera: Jack Searle.	U.F.P.
Location	Gold Mining ...	Instructional, theatrical.	Mining in Rhodesia	3,500	Sound	Monochrome.	Editing	Supervision in Rhodesia Victor E. White and staff.	Not fixed.
Location	Asbestos Mining.	Instructional, theatrical.	Mining in Rhodesia	3,000	Sound	Monochrome.	Well in hand	Supervision in Rhodesia: Victor E. White and staff.	Not fixed.
SHELL PETROLEUM.									
——	How an Aeroplane flies.	Instructional	Aerodynamics 6 Parts.	10,000	Sound	Monochrome.	Editing	Directors: John Shearman, Bill Mason, Lionel Cole. Camera: Sidney Beadle.	S.F.U.
——	Refinery (working title).	Educational	Oil Refining in three parts.	5,000	Sound	Monochrome.	Animation	Director: Denis Segaller: Animation: Francis Rodker, A. J. Shaw.	S.F.U.
——	Cornish Engine Preservation Society (Working title).	Educational	Cornish Beam Engine.	1,500	Sound	Monochrome	Shooting	Director: J. A. D. Cartwright	S.F.U.
——	Indian Dancing (working title).	Educational	Indian folk dances	1,000	Sound	Monochrome	Editing	Director: Sarah Erulkar	S.F.U.
——	Fen Floods (working title).	Documentary	Floods in Fen district.	1,500	Sound	Monochrome	Shooting	Director: J. A. D. Cartwright; Camera: Stanley Rodwell.	S.F.U.
THAMES AND CLYDE.									
*Glasgow	How a City is Governed.	Educational	Series of six on civic services.	350 each	Silent	Monochrome.	Four completed	——	Glasgow Corpn.
WALDEN FILMS.									
*Torquay studios.	Swiss Scene (prov. title).	General interest.	Travelogue of Switzerland.	400	Sound	Colour	Sound recording	Director: H. W. E. Byne. Cameraman: F. Hill Matthews.	Walden.

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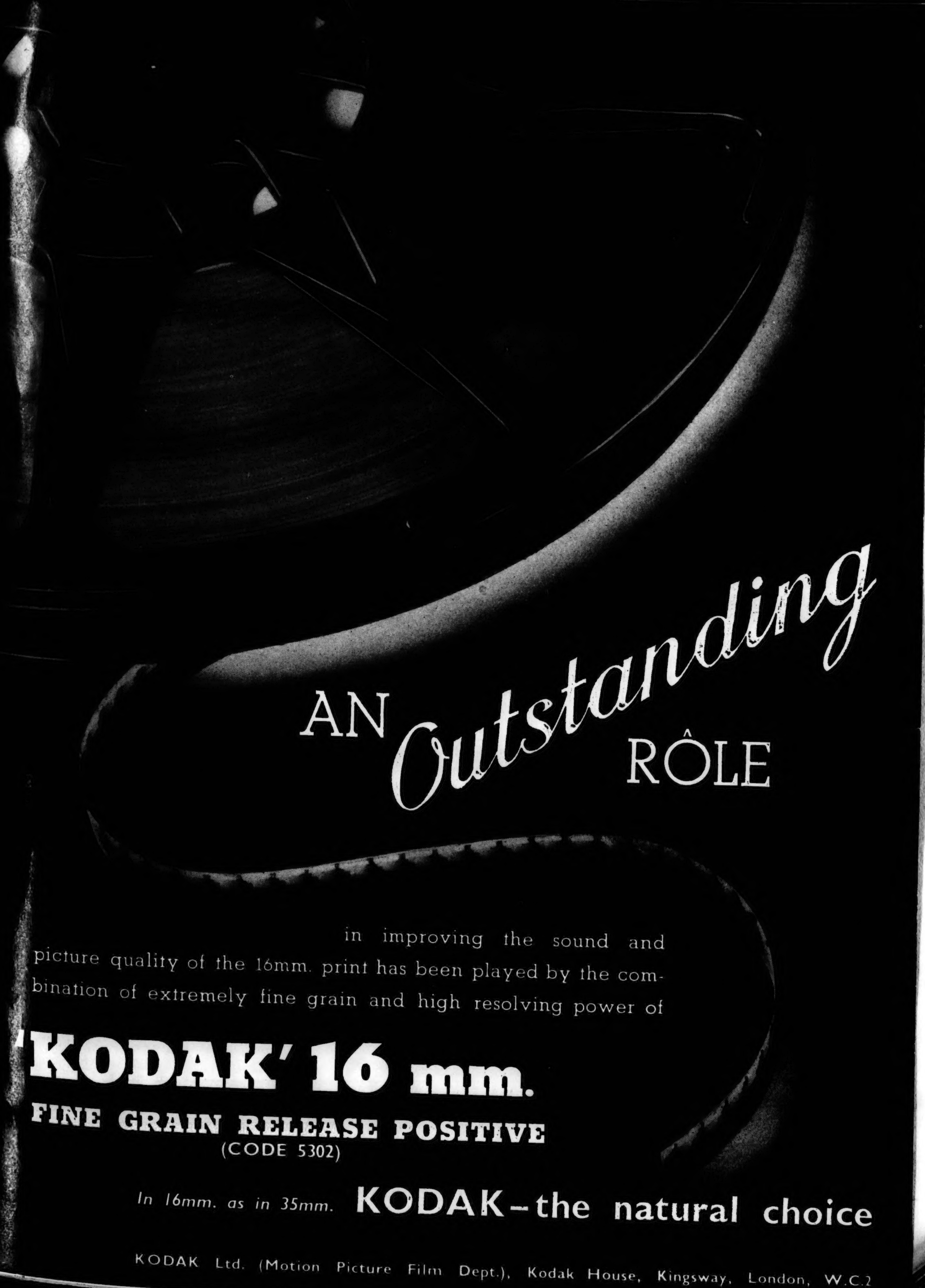

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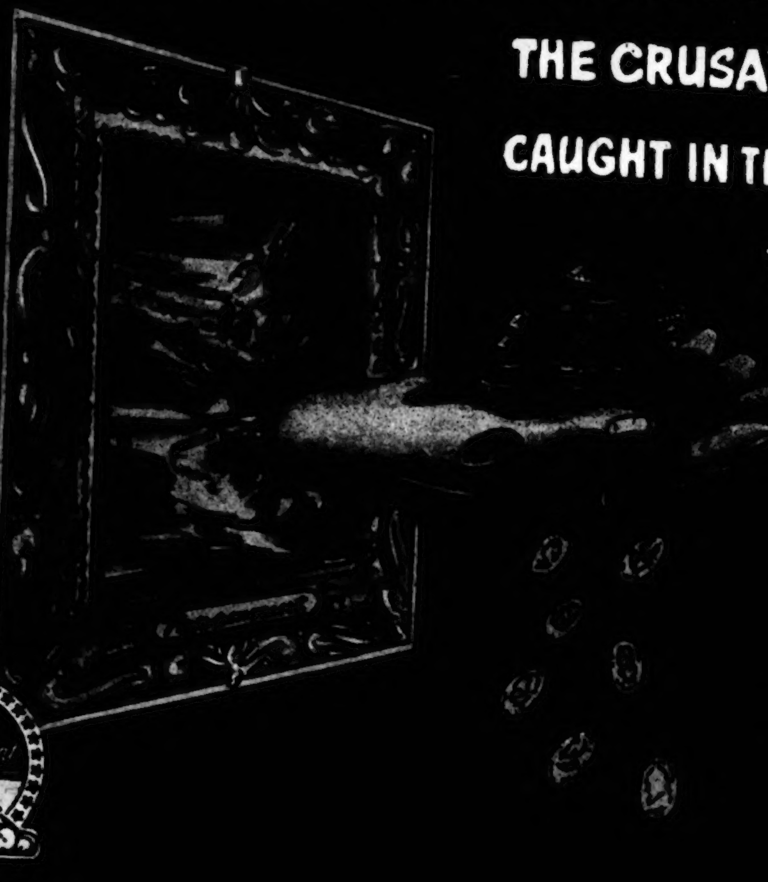

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